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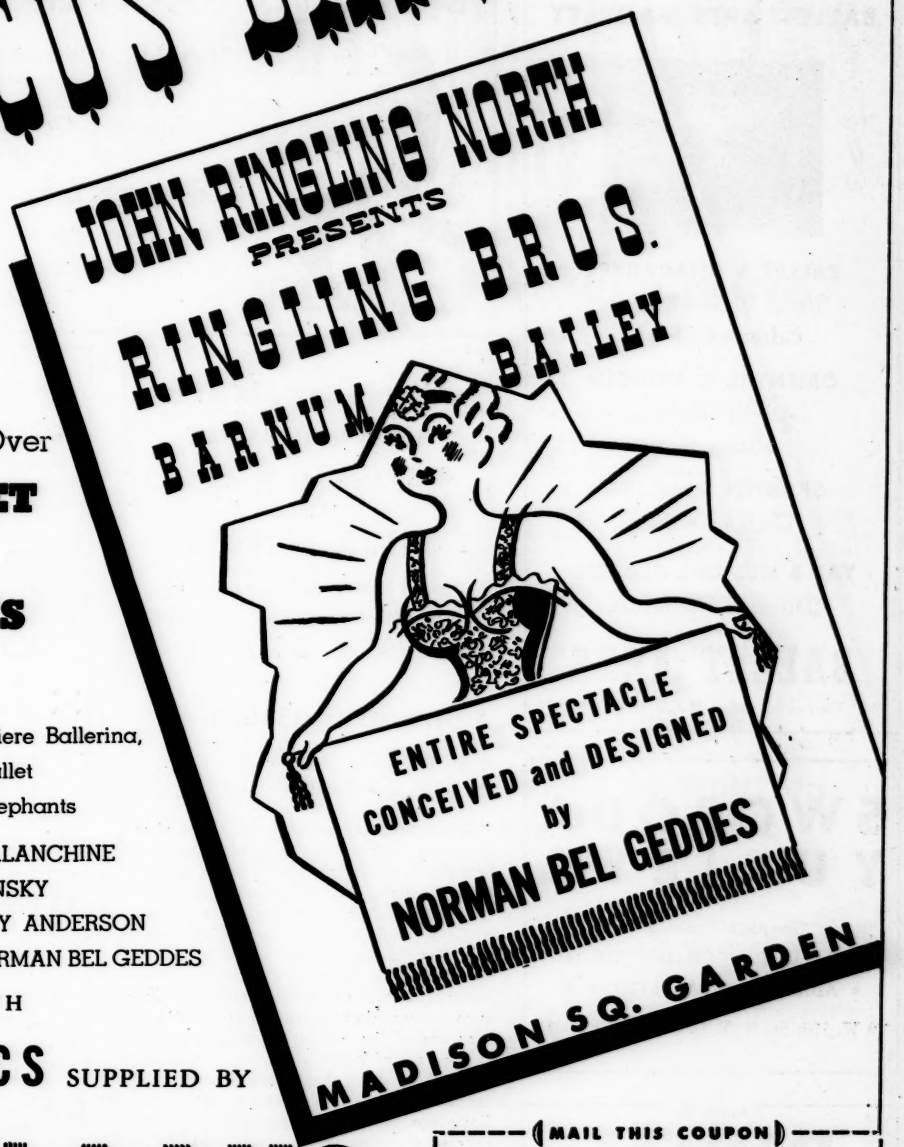

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Inside the Studios

Final Recital in Westchester Forum Series

A GRATIFYING and unique programme of solo dances by Barton Mumaw, American dancer, brought to a brilliant conclusion a series of dance recitals and demonstrations held at the Murray Avenue School in Larchmont, N. Y. by Steffi Nossen under the auspices of the Westchester Forum. This series presented by Miss Nossen, with Walter Terry, dance critic of the New York *Herald Tribune* as commentator and master of ceremonies, has been one of the worthier events of the year in the field of dance education and physical fitness. No small thanks are due this group for its efforts. Mr. Mumaw, whose New York and Chicago appearances have been covered in recent issues of the AMERICAN DANCER, concluded not only the last in a series of the Westchester Forum series of recitals, but also his last concert before entering the army. Quite apart from his merit as

(*Continued on page* 3)

Vol. XV No. 6 DANCE MAY 1942

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(*Continued from page* 2)

an artist, it is well to note that Mr. Mumaw represents an ideal in physical fitness which may well be the envy of many Americans. Army statistics have shown conclusively that as a nation, our health and physical fitness level is amazingly low, and that thousands of willing men have been turned away from service in our armed forces because of such reasons. Mr. Mumaw himself is a physical demonstration of the power of dance and related arts and physical activitics in the building of the body which should and must become an American ideal.

Pauline Koner in Recital at Wheaton College
PAULINE KONER appeared in recital at Wheaton College, Norton, Mass. on April 9. Upon her return to New York she inaugurated a series of studio recitals.

A Season in the Marjorie-Davis School In Montreal
THE MARJORIE-DAVIS SCHOOL, of Montreal will feature a one month teachers' course in June, open to all teachers across Canada. This school, one of the largest in Canada, has boasted such guest teachers during the past season as David Lichine, Eugene Von Grona, Anton Dolin, Leon Danielian and Yura Lazovsky, each one appearing in concurrence with performances of the ballet companies to which they are attached.

"World Without End" at Christian College
ON MAY 1 the student dance group at Christian College, Columbia, Missouri, will present their production of *World Without End,* with decor, costumes and choreography all done by members of the group. This ballet is designed to show that American culture has its basic roots in the middle west.

LaRue and Yolanda Star Pupils at USO Benefit
BETTY BEENK, professional pupil of the LaRue and Yolanda school of New York, and Lester Keller, who is making his debut this season have appeared together in a benefit programme for the USO at the Empire Hotel.

(*Continued on page* 4)

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Stork Productions, Ltd.

LEONA TURNER BATAILLE and Edmund Leon Bataille present a baby show featuring Raymond Alan Bataille who made his first appearance in East Orange, N. J. on April 6.

(*Continued on Page 5*)

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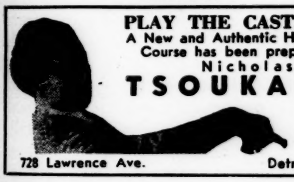

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(*Continued on page* 32)

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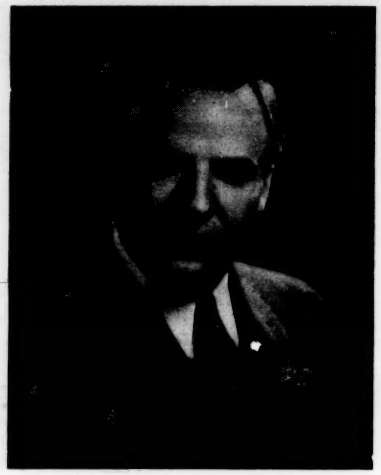

A Publisher Addresses the Reading Public

A publisher who makes his bow in a monthly publication devoted to the dance arts in these times of war has few privileges and many duties. His shield, if he carried one, should be a field of azure and upon it the devices, first, of a desk lamp which burns by day and night, and second, of a printing press in perpetual motion. His rewards are not to be measured in terms of money. It is a delayed reward that he reaps, from his whole-hearted service to the dance and its many *devotees,* from the spur which the magazine may be able to give to the teacher, student and artist. If, through the medium of this publication, American cultural life be enriched, stimulated, revitalized, that is his reward.

The purpose to which he dedicates the DANCE Magazine are sevenfold. They are:

1. To the service of our country in her need.
2. To secure the physical fitness and well being of its citizenry of today and tomorrow.
3. To defend and uphold the work of the dance teacher, who spends a gallant and unselfish lifetime in the creation of healthy bodies, and morals of a new generation.
4. To encourage the pioneer in dance; to enable him to reach an understanding audience and to create greater understanding between audience and dancer, and thus to build a greater theatre for dance in America.
5. To give parents and students informative assistance pertaining to dance studios and professional possibilities.
6. To give its readers as complete coverage of news as is available, informative, entertaining articles and stories by the best writers in the dance field, facts uncensored by loyalties to any but the reader and factual information uncoloured by malice or partisanship toward any single person or cause.
7. To uphold a standard for sincerity, tolerance and truth, and to maintain the democratic freedom of the press.

To lapse into the first person singular, with the reader's permission, I now declare that these seven purposes shall be held aloft like banners by me, my associates and all friends and correspondents alike of this new and greater DANCE Magazine. If any divergence is detected, your clemency is desired, for, like man, a book or a magazine can only hope for perfection, and occasionally if conditions are exactly right, hope to attain it.

I give further assurance that dance and its multiple aspects shall all be given equal rights in these pages, not too much to one because it is more theatrical, nor too little to another because it is less sensational. Folk dancing, popular and exhibition ballroom dancing, modern, acrobatic, musical comedy, tap, ballet and dance from all corners of the earth, whatever its origin, may look for recognition here. These pages are pledged to honest, intelligent writing, unprejudiced criticism, to the promotion of new ideas for teachers and the creation of a greater dance teaching profession both during and after the war, and free discussion between reader and magazine. I will again emphasize that these pages belong to the reader and that it is his right to express himself therein.

In all humility, therefore, I dedicate DANCE Magazine to the purposes aforementioned, and believing you, the reader, to desire these ends as much as I, and indeed, all friends of the dance do, I ask your whole-hearted cooperation and support.

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DANCE

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This months cover: Tony and Sally de Marco, recently seen in Banjo Eyes, are now scheduled to appear in the Hollywood version of PAL JOEY.

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A National Folk Festival

by E. H. LORIMER

Inch for inch, historic Madison Square Garden in New York City is beginning to assume as much glamour and importance as a historic battlefield. It has ushered in and out mass meetings, circuses, sporting shows, religious and political revivals, opera on the mammoth scale, musical comedy a la colossus. This month the National Folk Festival, which comes to New York for the first time in its nine year history, follows Barnum and Bailey into the great stadium and stands gloriously forth as the medium through which is felt the upsurge of national and racial consciousness and good will in war time of a democracy which is a cross section of the widest range of peoples and races anywhere within one national boundary.

What makes us great as a nation? From what do we draw our strength? Is it our speech, manners, dress, climate, national spirit, or newly visible national will? Is it an x quality? At least one answer to these questions may be obtained by seeing the converging of the many folk groups within the nation at this festival in May. The festival is itself an answer. Ours is one of the very few countries left anywhere in the world where a group, regardless of race, creed or nationality can gather to sing its own songs, dance its own dances, and play its own music. This is an honest demonstration that the principles of democracy *do* work, that they forge a greater nation through the interchange of folk traditions.

When the Indians, in ceremonial paint and costume move in from their far flung reservations and join the cowboys from the western plains, the natives of the Ozarks, of the Latin-Americas, of the Canadian north woods, of the deep South, the Yankee, the Hoosier, they create a force which batters down racial antagonisms in times when such feelings are being deliberately coaxed to the surface by democracy's enemies. *Now,* when old and new American are drawn together by the common defence of the country, is the time to put forward every effort to unite the racial and national groups which are already bound by a common language and flag. The intelligent use of folk songs, music and dance can do much toward integrating old and new Americans.

The first folk dance festival was held in London in 1935. Sarah Gertrude Knott who is the founder and director of the National Folk Festival Association in this country saw that first meeting, and apparently found it good, for she has laboured unceasingly since to stimulate and inspire interest in folk groups in this country. Unlike theatrical or popular dancing of the moment, folk dancing has merely to get a look in to get a real hold on the popular affections. This will really be evident in the somewhat overpowering numbers of groups which will pour into the doors of Madison Square Garden on May 11.

This year it is the New York Post which sponsors this giant assembly. In former years it has been both the Washington Post and the New York Post. During the week of May 4 the Washington Post will sponsor a similar festival at Constitution Hall in Washington, D. C. an almost identical ensemble as that which appears in New York.

When the first notes of music ring out on May 11 they will probably be from the fiddle of homespun "Pop" Sweet, the dance caller from Austerlitz, N. Y. Experts on folk expression rave about Pop Sweet and have persuaded him to bring down eight couples to dance to his fiddling and calling and the piano playing of Lillian Webb of Millerton, N. Y. "Pop", of course, will play for the square dances which have enjoyed such a phenomenal renaissance in late years, almost displacing the more sophisticated contemporary dances.

Strictly speaking, the term Square Dance should be limited to the quadrille, which is a dance in the form of a hollow square with one couple, or two couples, on each side. The quadrille is thus to be distinguished from the contra-dance, which is a dance in longways formation, as in the Virginia Reel, or in circle or wheel formation, as for example: "Old Dan Tucker". The term Square Dance also connotes its descent from the English country dance. Three great powers, England, Spain and France fought to rule this country. England won, so it is not surprising that its cultural traditions have left a lasting mark on us. But we have adapted the English country dance, and made it our own, and in each community it best expresses its diverse peoples. These dances do change with the years, as folk dances will, but they retain the folk spirit.

In 1915, the American branch of the English Folk Dance Society was formed through the inspiration of Cecil Sharp of London. For a number of years Miss May Gadd of New York has been head of the English Folk Song and Dance Society of America. Branches of this society have been formed in a number of cities, mostly in the East and South and interest in English folk dancing is on the increase. Of its several aspects, at least three will be on view during the festival: Country dances, Morris dances and Sword dances.

Spain left its most lasting mark on our southwest, and to this day, regional dances here can be traced back to the mother country, where they have not felt the influences of the neighbouring Indian and English. The subject of these dances are chiefly folk tales, giving account of romance, proverb, superstition and faith.

The French influence on folk dancing is notable in such far flung places as the bayous of Louisiana, the Great Lakes, the far northwest, Acadia and the border states of New York and Vermont. Did you know they still dance such amusing things as *Madam Fifi Poncho* and *Lancier Acadien*? It will be exciting to note what geographic enforced separation has done to a dance of similar origin in Louisiana and Canada today.

Naturally, expression in folk dancing is not limited to English, French and Spanish, as every European and some African and Asiatic countries have representative groups which carry their cultural banners with no little eagerness.

Cherished traditions in song and dance make a people strong. That this knowledge is recognized by the Nazis is obvious in their treatment of conquered nations, to which they have forbidden the use of their national songs and dances, knowing that this disuse creates a sapping of moral strength. That this is recognized by the Allied governments in exile is also demonstrated by the fact that the Polish, Czech, Netherlands and Jugoslavian governments in England carry on national cultural traditions with steadfast determination. Each army in exile has its own national music, folk songs, music and dances. They see clearly that battle alone will not win a war, that spirit is a deciding factor, that only by keeping the soul alive, can they hope to see their flags waving again against the skies of their native lands.

If it seems a digression to mention the cultural activities of foreign armies, turn your eye upon our own soldiers and see their need, too. See our need, soldier and civilian alike.

The singers, the dancers, the spectators who come to Madison Square Garden from all four points of the compass to serve their traditions, do more than they know. Let them, with song and dance, weave about us the threads that make the nation's fabric unified and strong. Let us, each one, share in this ritual.

The Lithuanian National Group celebrate their national dances in an outdoor festival in Chicago.

photo: Knutson

A group of cowboy dancers in Colorado, who will appear at the festival in Madison Square Garden in May.

A Gallery of American Dancers

No. 3 of a Series

LA MERI

By HELEN DZHERMOLINSKA

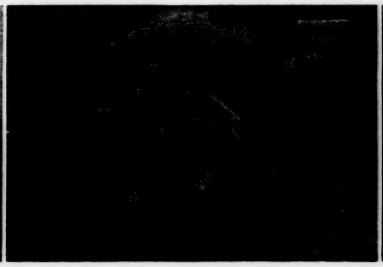
The name is Russell Meriwether Hughes, but in more countries than breath will permit us to name she has made herself known as La Meri. And this proud name she has worn like a coat of shining armour for many years in strange and familiar corners of the earth.

One day last summer we joined a hot and very moist audience, a little anticipatory and perhaps a little intimidated by the approach of a programme of Hindu Natya, in the New York studio of La Meri. Not knowing Hindu Natya from the traditional hole in the wall, we sunk our nails into the woodwork of the chair, and with our charming and bug-eyed ignorance, awaited the worst. The programme consisted o *Gauba's Journey to Paradise* and the five aspects of th Hindu divinity, *Deva Murti*. Between the parted curtain stepped forward the figure of La Meri, attired in the simpl costume of north India. Tall and slender. Graying hair. Not young, but commanding and beautiful. Somewhat lik an archduchess with an I.Q. not usually representative o archducal intelligence, and salty American humour. This appearance was by way of a programme introduction. Not knowing what to expect, our little audience, with the

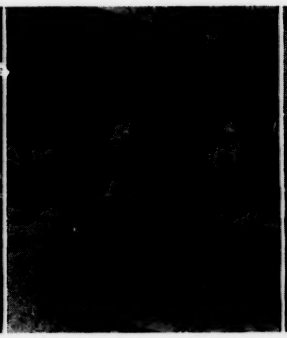
(*Continued on page* 37)

A night picture of London's Strand. You can see who is dancing at the famous Savoy Theatre. (Sixteen concerts in sixteen days!)

In Rotorua, New Zealand, La Meri thanks her teacher in the traditional Maori manner for a lesson in the Tapara Poi.



From left to right:
La Meri is an enthusiastic huntress. This is her bag of partridge and hare after a few hours hunting in the Argentine pampas . . . La Meri feeds the sacred monkeys in a temple in Java . . . La Meri meets a Koala bear in Melbourne. Australia.



All Photos: G. Carreras

From left to right:
A return engagement in London. (Ten days at the Duke of York's) . . . En route to Mexico City, La Meri receives the key to the city from the Mayor of San Antonio. The function took place in the patio of the historic Governor's palace . . . In La Meri's studio, Argentinita and La Meri dance the Peruvian Marinera with two friends from Lima.

photo: Courtesy of Radio City Music Hall

Look! Auditions have been hurdled by the dancers above — and they are now in rehearsal. Young hopefuls: Do you want to know how to join them? Then take heed of the words of wisdom below!

Graduating into Broadway

An interview with dance director Bob Alton by Maxim Frome

Just for the record, the next time you come up for an audition with Bob Alton, don't be afraid. He's not the head-biter-off type. In fact, he's just an ordinary business man who has made a very successful career out of dance directing. He knows what he needs for his business and you, as a dancer, either have it or you don't. So don't get excited.

Here's the beginning of the story, though.

While every little girl is a little girl, she has dreams of becoming a great star. Sometimes she wants to be a great actress and appear on Broadway, or if she is in a dance school, she wants to become a great ballerina.

So she studies for a while in her local dance school. Sometimes she takes two lessons a week and sometimes it's three. Between classes she doesn't practice her steps at all but at the end of one year, three years or five years, she has spent the necessary time to get a diploma. The knowledge she has acquired isn't taken into consideration at all. But she has spent that amount of time and so she gets a diploma.

And that is Mr. Alton's first complaint. A large percent of the girls who attend his auditions are not good dancers in any sense of the word.

For girls who actually want to make a career on the stage, he suggests several things. It is simple—almost a blue print of what is necessary for dancers to be accepted at an audition.

The first thing he looks for is size and figure. Girls should be between five feet, four inches and five feet, eight inches tall. They should weigh between 108 and 115 pounds and with that, have a nice figure.

The girls should have a healthy look—lots of fresh air and a moderate amount of exercise outside of dance classes. They should eat well and still watch their diets.

One of the most important things in appearance sounds like the Gay 90's and yet it's still an integral part of feminine beauty. It is slim ankles, one of the first things a dance director notices.

Now, for slim ankles, Mr. Alton suggests the exercise. But it's not just straight exercise. He says the slim ankles and the shape of the legs should be developed from dancing only. Too much walking tends to overdevelop other muscles that look shadowy on the stage.

Naturally, training is the most important asset that a dancer can have. In an audition you may be chosen because of your appearance but if you can't dance, you can't get your job.

Bob Alton says that dancers should have at least two years of training in a professional school before they are ready to go on the stage—even in the chorus. If you have a choice of studying either ballet or tap, he suggests that you take ballet because a ballet dancer can pick up the tap and the routines while a tap dancer without any ballet training can't do the work. This isn't to be construed as a blow at tap dancers at all. Their training is very necessary, their technique is strict and he would prefer that the dancer study both but if a choice is necessary—take ballet.

The interest that girls have in their work is sometimes reflected in their dancing. By interest he means, do you read books and magazines on the dance field? Do you study the background and meaning of the dance art? Are you interested enough to attend lectures and demonstrations as well as major company performances?

The audition is where you get your job. It is recognized by all dance directors as an evil and yet it is a necessary evil. The ideal situation would be for the dance director to go around to all dance schools unheralded and watch the dancers at their best. But it is physically and financially impossible.

(*Continued on page* 38)

Scoring the Dance

by ANNE WILSON

Editor's Note: The reader is advised that the dance notation system referred to in this article is copyrighted, and that these rights in this country are owned solely by Associated Music Publishers, who publish texts on the subject.

We dancers are a sincere and serious lot. There is not one of us but has yearned to jot down a movement, "to use or practice sometime." What happens? Well—we forget all or most of it, and wind up with something else. Through the decades preceding this, masterpieces of our art have suffered in this manner. Dead choreographers are, alas, really dead, and we know only the most contemporary of versions. In another century will the compositions of Michael Fokine, Eugene Loring, Argentinita and other creators of today be as perfectly preserved as those of musical collaborators such as Stravinsky, Copland and Ravel?

Or let us say that you have composed a dance routine. Can you publish and copyright it? Can you tell your partner in South America how it looks? Can you record it so as to see it for reference years later? The great majority of dancers, laymen and critics answer: No! "At least—not with any degree of accuracy." And yet, you can do all these things with music. Is body movement then more subtle, more complicated, more abstract than sound? The greatest symphonies can be "sight read" by a full orchestra in the space of a few hours, but to prepare a single ballet, it takes weeks or even months because every step, every twist and turn, every gesture must be described or demonstrated, then imitated, then memorized. No wonder then that a dance performance is prohibitively expensive and therefore far less often given performance than a symphony.

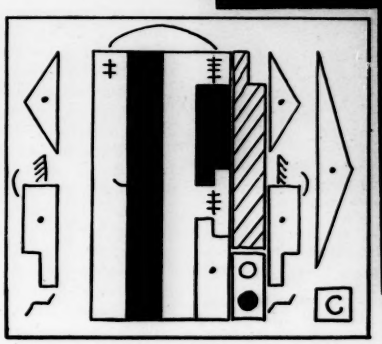
If a dancer could only take a "score" out of the library, he might become familiar with the steps, formations and intricacies of a dance composition of a hundred years ago and more. Nearly all of what is not immediately contemporary is now lost forever.

I thought a good deal about this unhappy state of affairs. For two seasons as a member of the Ballet Theatre, I danced in Anton Dolin's beautiful recreated version of *Giselle*. And at the close of each season was oppressed by the thought: "What remains of all our work when the lights are out and the costumes packed neatly away? Will *Giselle* be just the same next year, or will all of us forget the many *nuances*, the charming patterns that gave it such beauty and poignancy? What a pity that it can't be recorded!"

It was really as much tender love for that ballet as sheer curiosity that led me to seek out a system of dance notation. Several years ago I stumbled over a book on the subject and read it sufficiently to learn that there was a stupendous, a really accurate system of dance notation.

My search led me from Paul Magriel at the Dance Archives of the Museum of Modern Art to Walter Terry and thence to the Dance Notation Bureau and Helen Priest where I found an answer to my needs. I found further material at the Associated Music Publishers. I found sufficient material to proceed with my research.

A few decades ago a German, now exiled and living in Wales, whose name is Rudolph von Laban, devised a system of symbol writing which comprises a maximum of information in a minimum of space. For recording purposes, the



Miss Wilson, the author, is seen above in her role as the Polovtsian Girl in the ballet Prince Igor. **The accompanying graph reproduced by permission of Associated Music Publishers, is illustrative of the photo in the dance notation system which is discussed by her in this article.**

important elements of movement are:

1. Part of body working.
2. Level: high, low, or middle plane.
3. Directions: front, side, back, etc.
4. Timing: rhythm and duration.

Another useful point is the ability to write a dance alongside its musical accompaniment. To accomplish this purpose, Laban chose as his working ground the five bar staff of music notation. The reader "stands" upon the staff facing the direction of reading, and reads it upward (in Chinese fashion) for clarity, while the center line "splits" the body up the middle. Feet are designated in the spaces nearest the center line, and are called weight colums. Each symbol is black, dotted, or shaded to show level. Direction is stated by the shape of the symbol. Time value is shown by relative length of symbol. When nothing appears in either foot column, it means that the feet are momentarily in the air. In other words: a jump. Turns have symbols all their own. Besides which basic symbols, there are a great many which can be used for finer distinction. There are symbolic indications for: touch, slide, point, separate fingers, palm, face, weak and strong dynamics, upper and lower torso, waist, repeats and symmetrical repeats, crescendo, toe, half-toe, whole foot, heel, etc. Here then is a technique which like any other demands only careful study and a period of serious practice to perfect.

Since all quests should really end on a happy note, I give you the end of this story. Last summer I recorded via the van Laban method a part of *Giselle*. I also notated a six measure theme of movement from Eugene Loring's *Man From Midian*, and gave him a copy of it. At first he was polite, then intrigued, then enthusiastic. Finally he invited me to join his company, the Dance Playars, as a dancer and "dance notationist to Mr. Loring." I have found this a rare and thrilling experience, and want to shout that here

(*Continued on page* 36)

VIA THE GRAPEVINE

by VERITAS

photo: R.K.O. News

Ballerinas of the tanbark! We mean the ones with trunks. They dance in the circus, now showing at Madison Square Garden.

No Quiet on the Ballet Front in Havana:

Friends and admirers of Alicia Alonso will remember that a year ago this luckless ballerina was forced to retire after two brilliant seasons with the Ballet Theatre and a season of the Ballet Caravan because of an injury to an eye. Two operations performed on this member caused her to convalesce back home in Cuba, where she was accompanied by her husband, Fernando Alonso, also a former member of Ballet Caravan and Ballet Theatre. After nearly a year of waiting, she has begun to dance again, and the Havana press is all aglow with reports of her well-known and remembered technique and aplomb. A letter from a close friend reports that a few weeks ago she had another accident, when a door fell flatly against her head as she bent down to look at some Great Dane puppies in her home. Her family believed that the shock might result in the necessity for another operation, but the doctor who examined her said that if her eyes were to be affected by any such blow, "it would have to be a much bigger door." This is advanced as proof that Alicia is really cured and in the ranks again. And when may we hope to see her in New York? For the present she is part of the ballet scene is the Sociedad Pro-Arte Musical. Havana is an enormously ballet conscious town. Twelve years ago Nicolas Yavorski, formerly in the Ida Rubinstein Ballets, founded the Pro-Arte Musical School of Ballet, and every year since, the society has produced two ballets. Since that time Havana has seen the finest that dance offers to the world, among which are numbered both Russian Ballet companies, the Jooss Ballet, American Ballet and Ballet Caravan, Martha Graham, Harold Kreutzberg, Ted Shawn, Nimura and Lisan Kay, Argentinita, etc. The seed planted in Latin soil by these ambassadors of the dance has resulted in a luxuriant crop of Cuban ballet, balletomanes and dancers. Now dancing professionally in Havana are Delfina Perez Gurry, formerly with the De Basil company, Luis Trapaga, Alberto Alonso and his wife Alexandra Denisova, Canadian girl who came with Alberto from De Basil's Ballet Russe, too, and as aforementioned, Alicia and Fernando Alonso. Havana has an extraordinary number of dancing schools which is in an indication of the public leaning towards the dance. Alicia teaches in the Parragas School, which presents its annual recital this year in June. She is preparing a two act ballet to the music of Edward Grieg, cast with the children from the school, who are auditioned for talent before they even enter classes. As for the season of the Sociedad Pro-Arte Musical, its present season has met with loud acclaim from Havana and its press. The three ballets presented were *Peter and the Wolf,* with music by Prokofieff and choreography by Fernando Alonso, *Les Sylphides* with music by Chopin and choreography by Denisova, and *Les Preludes,* with music by Liszt and choreography and libretto by Alberto Alonso. . . . Next season the Sociedad Pro-Arte Musical will sponsor the production of another programme consisting of three ballets: *Petrouchka, Aurora's Wedding* and a new work composed to *Ein Heldenleben* of Richard Strauss. Alberto Alonso will appear as *Petrouchka,* Leno Albarran as the Dancer, and Eduardo Parera as the *Blackamoor* in the ballet *Petrouchka.* Alexandra Denisova will appear in *Aurora's Wedding* and *Ein Heldenleben.* Other roles have not yet been cast. This programme will be shown in the fall.

* * *

Higher Mathematical Conclusions:

If the floral tributes given Nora Kaye and the Ballet Theatre ensemble which appeared in this season's world premiere of *Pillar of Fire,* were laid end to end, or ground into cow food, or woven into a rug, how many square yards would you get? The answer is that we don't know. Never before had so much trouble seeing the principals through the wall of flowers. Incidentally, the ovation the Tudor ballet got lasted almost as long as the ballet itself, and if you've ever heard Schoenberg's *Vaerklaerte Nacht,* you'll know this was the high water mark in ovations.

* * *

Committee on Dancers War Relief Fund Meets at Temple Studio

A meeting to discuss the plans of the Dancers War Relief Fund was called by its chairman Vera Dreiser of Queens College at the Ruth St. Denis-Temple Studio on Sunday, April 19. This committee is engaged in furthering the project devoted to the collection of funds from dancers, dance groups, and dance teachers, whose contributions, no matter how small, will swell essential war relief funds which will stand as a memorial to the dance long after the current crisis is past. Part of the proposal of this committee is to extend the activities of the organization to include nation-wide cooperation of dancers in all centers of the country. In addition to Miss Dreiser, other committee members present were Ruth St. Denis, Mary O'Donnell, Elizabeth Burchenal, Portia Mansfield, William Kolodney of the Y.M.H.A., Louis Horst and Lois Balcom of DANCE OBSERVER, Baird Hastings, associate editor of DANCE-INDEX, George Beiswanger of THEATRE ARTS MONTHLY, John Martin of the N. Y. TIMES, Walter Terry of the N. Y. HERALD-TRIBUNE, Helen Dzhermolinska of DANCE Magazine, and others. The first contribution towards this fund will be made by proceeds obtained from the second Dance Carnival given at the Carnegie Chamber Music Hall on April 24. Its participants include Ruth St. Denis, Lisa Parnova, Juana de Laban, Vera Dreiser, Don Begenau and Florence Verdon's dance group.

* * *

The Ballet Theatre gets a return trip to Mexico after the season at the Metropolitan finishes. Having created a great success d'estime and revived the drooping balletomane heart, they are off for a four month interment in Mexico City, where the company will gird itself for a return to New York and further triumphs. What's Mexico City got anyway that we haven't got?

* * *

After a week of studying the Ballet Theatre from the front of the house, the Monte Carlo Ballet Russe moved into the Met for a ten day season with a calamity for a prologue. On its first night, Alexandra Dani-

Jack Cole in sultry mood—The noted character dancer opened recently in Keep 'Em Laughing.

photo: Robert McAfee

lova met with an accident, a torn ligament, and had to be written off the books. Since Toumanova was left behind in Hollywood, and Slavenska recruited in her place, one might logically have expected to see Slavenska dance one role on opening night. But not at all. Danilova essayed two roles, while Slavenska, in civilians, patrolled the front of the house. Why the dual burden on the overworked Danilova? We don't know. We're just not psychic anymore.

* * *

Paul Magriel is stationed at Keesler Field, in Mississippi. And Oreste Sergeievsky, son of the famous test pilot, and Dwight Godwin are the latest recruits from ballet to the army. Demetrio Vilan is with our naval forces.

* * *

You can bet no grass will ever grow under Tamara Toumanova's feet. The ballerina stubbed her toe on a five year contract in Hollywood, and just couldn't carry on with the Monte Carlo Ballet Russe. She is slated to do six pictures definitely, none of which

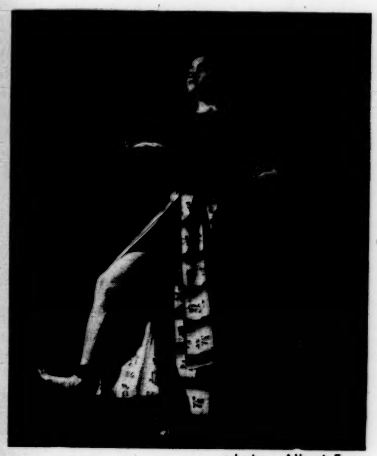


photo: Albert Fenn

Belle Rosette, Calypso dancer and singer who fills the spot vacated by Carmen Miranda in Sons O'Fun.

have dance roles. And if you have never heard of *Maria* in *For Whom The Bells Toll,* you'll hear plenty when Toumanova gets through with her.

* * *

And the next time the Monte Carlo Ballet Russe is in Hollywood it will be to film *Prince Igor* and *Beau Danube.* In the meantime, not a sign of *Gaite Parisienne* and *Capriccio Espangol,* filmed long before Christmas. Maybe Warner Brothers think dance films should be hung like partridge before consumption?

* * *

Palpitation of the Month, or, *Love Abloom in the Ballet Theatre*: The warmest thing around here this April is the Maria Karnilov-Borislav Runanine romance. And this, we are firmly convinced, will bring May flowers, and not these nasty April showers.

* * *

Variety: Pilar Lopez has been kicking the ball around at the Havana-Madrid in fine Peninsular fashion, but will return to the stage shortly when she, Argentinita and Federico Rey will do a musical . . . There's something about a glamour spot. The site of the old Gay White Way and Cotton Club will house the new Latin Quarter opening this month. M. Komarov who staged the Folies Bergere in Paris is shaping the show . . . Lavara and Castellanos, Cuban dancers, appear at La Conga . . . Raye and Naldi have been playing at La Martinique billed as the world's greatest dancers . . . Leonard Elliott, young impressionist from the legit ranks tears into ballet at the Cotillon Room of the Hotel Pierre in a way to wreck your tear glands . . . Floria Vestoff aids and abets *Prairie Capers* at the Village Barn . . . Midge Fielding, back from Miami, full of ultra-violet rays and incandescent with ideas, has punched out the new whiz-bang *Versailles Memoirs* at the Versailles. The dance graces, Ralph Olsen and Lyn Shirley appear in this . . . And the Terrace Room of the New Yorker makes a nice cool home for the Ice Ballet . . . The Copacabana and Loper & Barrat are no strangers to each other . . . The Casino Russe gives out with another *Chauve Souris* and Nina Tarasova . . . Down Greenwich Village way, Jimmy Kelly's lists Romero and Rosita . . . Ah, frivolitie!

* * *

Variety in Chicago: Gower and Jeanne are at the Empire Room . . . Mata and Hari are dancing at the Chez Parie . . . Eunice Healy is at the Rumba Casino . . . The Harriet Smith dancers are at the Bismarck Hotel's Walnut Room . . . The Dorben Dancers, trained by Dorothy Dorben, are in the Marine Dining Room at the Edgewater Beach Hotel. Their numbers are full of comedy business as well as dancing. Recent numbers included *Cooking' With Gas,* and *Cinderella.* Their most applauded numbers have been those in traditional ballet skirts . . . Rollet and Dorothea are also in the Marine Room.

* * *

When Eloise Moore and Jose Castro performed with their company in La Grange, Illinois, recently, the Westchester Elevated ran a special train to get the troupe there in time to perform.

* * *

Bellylaugh of the Month: The girl in a school performance of *Les Sylphides* who wore glasses. *Query*: Can a Sylphide see in the dark, and if not, why not?

* * *

Did Colonel de Basil's Original Ballet Russe make it to Rio de Janeiro? It's okay to take a deep breath now. They are safe in Rio after a hazardous trip from Vera Cruz, Mexico.

* * *

The Colon Opera House in Buenos Aires has been S.O.S.ing George Balanchine, and so, off he goes for a season of opera ballet to the Argentine when snow flies down under. That would be July by the calendar. Lew Christensen, now appearing with Dance Players, accompanies him. Christensen takes leave of Dance Players when their Spring season is over, and goes to the Colon as premiere danseur. No other local dancers accompany them, as the company at the Colon is native Argentinean.

photo: Dwight Godwin

Katherine Sergava, who has appeared in concert recently at the Marine barracks in Brooklyn, for the U.S.O.

DANCE PLAYERS opened their long awaited season in New York at the National Theatre on April 21 with a performance of *Billy the Kid, Harlequin for President* and *The Man From Midian.* The company had a brief pre-Broadway tour, having played to audiences in Washington, D. C., Troy, N. Y., New Haven, Conn. and Baltimore, Md. The personnel of the company includes: Eugene Loring, director; Janet Reed, prima ballerina; Lew Christensen and Michael Kidd, assistants to Mr. Loring, and a corps-de-ballet of the following: Bobbie Howell, Eileen Whitson, Joan McCracken,

(*Continued on page* 30)

Luise Rainer and Ralph Forbes, who waltz and sway through A Kiss For Cinderella, currently showing on Broadway; choreography by Littlefield.

photo: Vandamm

DANCE EVENTS

Reviewed by ALBERTINA VITAK

Ballet Theatre — Metropolitan Opera House — April 7.

The gala opening was an all Fokine program beginning with a beautifully danced *Les Sylphides*. Presenting the Ballet Theatre company's splendid corps de ballet first shot out of the box is not a bad idea! George Skibine who danced the male role had a bit of difficulty with tempo, otherwise all was well.

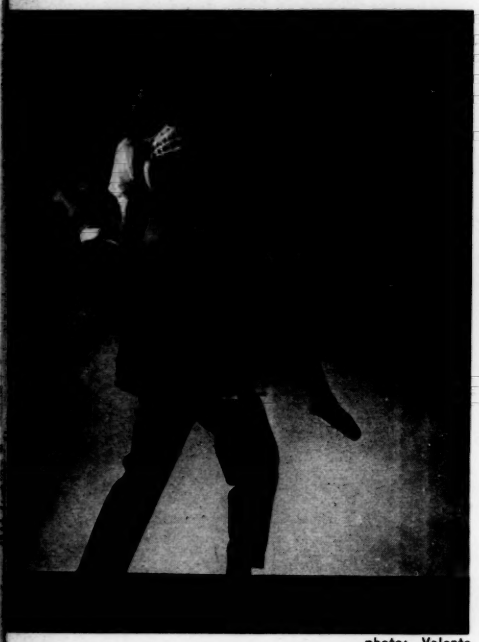


photo: Valente

Nora Kaye and Antony Tudor, central figures in the smash hit of the season, Pillar of Fire.

Then came *Russian Soldier*, a new work and a timely one if ever there was such.

In his clever conception and use of Prokofieff's music from the suite *Lieutenant Kije*, Fokine has shown his imagination and skill.

Choreographically Fokine has kept to very simple dance forms. For the most part he was hampered for space, as far as actual dancing is concerned, by the very idea behind the ballet, i. e. having the episodes in the soldier's dreams take place on an inner stage at the rear. Several of the episodes were highly inventive even though not much more than tableaux. The first episode of soldiers marching in parade style which gradually and almost imperceptibly changes into the more furious pace of war attack starts the ballet off at an exciting note which unfortunately was not always maintained thereafter. This was due mainly to the technical difficulties of shifting scenes and lights and the almost ever changing backgrounds (curtain of the type that unrolls slowly) and which were not always perfectly manipulated.

All in all, the work has much force but only if the technical difficulties can be completely surmounted. Maybe it would help to eliminate a few of the flashbacks to the soldier thereby keeping the picture more continuous as well as lessening the chances for mistakes.

Yura Lazovsky played the soldier role with restraint and skill.

The depressing and almost too serious mood caused by this work was somewhat dispelled by the closing ballet, *Bluebeard*, in which all concerned gave excellent account. Anton Dolin in the title role, with his sharply executed expressive movements timed to a razor-edge, is really something, and largely responsible for most of the laughter-plus Fokine, of course!

Pillar of Fire — April 8.

The world premiere of *Pillar of Fire*, by Antony Tudor, was the big event of the whole season and eagerly anticipated by all. Before seeing the work I had great curiosity as to just how Mr. Tudor would interpret and utilize the Schoenberg music, *Verklaerte Nacht*. It seemed a herculean, if not impossible task, to sustain not only the line of the music but the sombre mood for the full length. But I should have known Mr. Tudor was easily equal to it. *Pillar of Fire* is a marvelous ballet and a fulfilling theatre experience. And Tudor is ballet's genius.

Only a few portions might seem thin to some, choreographically, never emotionally. But at such moments I believe it was Mr. Tudor's clever intention to allow the music to come through and above the dancing to express the fullness of the brooding passions and frustrations of the story. I regret this must go to press before I can see this superb ballet again as there is just too much to it for one viewing.

The story concerns Hagar (Nora Kaye) who fears becoming a spinster like her elder sister (Lucia Chase). When the man she loves (Antony Tudor) seems to prefer her younger sister (Annabelle Lyon) she gives herself to a man she does not love(Hugh Laing). All roles are danced and played with great sensitivity and master skill, and characters are so clearly drawn they really do not need costume identification. Lucia Chase conveyed the maternal feelings of the elder sister so well she did not need the leg-of-mutton sleeves or huge bonnet of the 1900 period to mark her, and Annabelle Lyon was flirtatious and childlike in her role of the younger sister. If the costumes were any less effective than they are, with the dimly lit stage at all times presenting a picture of subtle color tones, I might have preferred more abstract costuming since the only reason for choosing the period 1900 is because that is when the music was written.

The dance sequences for Nora Kaye and Hugh Laing were outstanding for emotional power and many excitingly beautiful dance figures. Their exit was so well composed and so stirring as to be almost the dramatic climax of the ballet. Then the final dance, with Miss Kaye and Mr. Tudor, and the real climax, had unusual eloquence, beauty and dreamlike spirit which afforded a rich contrast. The serene beauty of the dance figures suggested that happiness in love had Hagar lifted above her ealier sorrows, a sort of "walking-on-air" effect.

The work is in the distinctive Tudor style that is already familiar, with the starkness that I so greatly admire. Yet, by some magic, the same starkness at times can, and often does, suggest such voluptuousness as to startle one. An excellent example of this are the many short passages danced by members of the corps de ballet, representing *Lovers-in-innocence*, and *Lovers-in-experience*, interspersed throughout the work. These are somewhat as danced "asides" and are positively thrilling in effect. Mr. Tudor never composes a movement, even ever so slight a one, without an idea or expression behind it, nor without a sense of its place in the design of the whole. As for invention of unusual steps and eloquent movements, he must lie awake nights figuring out new ones, or perhaps they are figments from some dream world.

Nora Kaye's emergence as a great dramatic dancer is not entirely a surprise. Her work has developed remarkably in these few short years with the company. Her dancing has always stood out and been distinguished by an earnest quality of depth and intelligent handling of the role of the moment. Her style has a natural dignity that makes her perfectly suited to interpret Mr. Tudor's austerely designed choreography. Technically she is amazing. She executes the most difficult steps (and her role is so filled with steps that seem almost physically impossible to do that it hardly seems fair to ask any one to do them) in a manner that does not play to the audience but seems to be a fulfillment of an inner image, with that intangible something that marks the real artist. Her magnificent performance received a real ovation. And later in the evening upon her entrance in *Princess Aurora* the audience again acclaimed her in a way of saying "Nora Kaye has arrived." (Incidentally she dances her solo in *Aurora* with supreme elegance.) And I say, Nora Kaye has arrived to stay a long time.

The evening was altogether a memorable one in ballet. It started with a splendid performance of *Swan Lake* with the incomparable Alicia Markova as the Queen, Anton Dolin as the Prince and Donald Saddler as his friend.

After the torment and passion of *Pillar of Fire* we were treated to Dolin's charming little masterpiece *Pas de Quatre* with Markova, Karen Conrad, Annabelle Lyon and Rosella Hightower. And the final ballet was the *Princess Aurora* which, in this version, is just about one of the best displays of virtuosity in this or any other company's repertoire. Irina Baronova in the lead was sensational for her *pirouettes* and general aplomb.

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Ellen Albertini—New York Times Hall, March 8. Youthful Ellen Albertini, seen in a program of "dance sketches" is a promising newcomer. She has an appealing personality and good

taste, evident in manner of projection and selection of material and her characterizations were instinctively good. However, as yet, she is neither a skillful dancer nor a brilliant actress, but her potentialities in both fields are good. Her arrangements were far too long and sometimes naive, and method of development was extremely repetitious. Most inexperienced dancers err in the matter of length, seeming to fear brevity.

The program contained little that is new and there were too many school girl numbers although Miss Albertini is ideally suited to interpret these as she appears to be not much more than a school girl herself. Her best idea was *Spectrum in Black*, a trilogy on the subject of the Negro. The first of these was the most completely successful effort of the evening as it had more form and compositional balance than all the rest.

Dorothy Barret—Carnegie Chamber Hall, March 9.

This program was essentially the same with a few additions as her debut program last year. Marked improvement was noted generally, and this mainly in projection. Dorothy Barret is skillful technically with strong control and amazing balance. But her outstanding quality is line that is flexible, variable and balanced as well as highly expressive. In fact it is facile to such a degree as to have often led Miss Barret to overcompose, using too many lines and motions, especially with her arms. In an evening of dances by one person, overcomposed works tend to give an impression of lack of contrast even, as in this case, in spite of the unusual variety of styles and subjects. This impression might have been engendered merely by too frequent use of a few steps such as *developpé* or balancing on one foot.

Miss Barret used ballet technique to effective advantage, and no small skill, to interpret *She Stood Upon A Pedestal* and *Farewell Performance*. The latter was dramatically moving and struck one as having even greater possibilities. At any rate, Miss Barret has depth of feeling and a great range of moods and is especially successful in projecting her own joy in creation and execution. Her movement has a striking quality of vitality that is all too rare. And she also has an intelligent sense of humour which should be featured more.

The group of purely impressionistic *Museum Pieces* are decoratively interesting and subtly maintain much of the essence of the style and period.

The group of four "modern" numbers was from all points the best with two very strong dances, *Search For The Dead and In A World I Never Made*. The first was dramatically stirring yet had admirable restraint for a subject that might easily have been hackneyed in a passion-torn-to-tatters treatment. Although perhaps it was a mistake to have anything approaching a trick step in the movement such as the aforementioned balance on one leg. *Migration* also was very well danced and expressively arranged.

The interpretation, or rather choice of music, is odd at times, as for instance Scarlatti for a 1500 B.C. dance (*Blue Fresco of Knossos*). Any way the number would be much more effective and true if taken at about half its present pace.

Costuming (by Miss Barret) was generally very good and sought to stress points in the dance rather than being merely ornate or theatrically effective, just as the creative movement is generally dictated by the idea behind the dance.

Jane Dudley, Sophie Maslow, William Bales and groups — Studio Theatre, March 11.

This joint program, presented by the DANCE OBSERVER, was one of the best all around modern concerts of the season. These three dancers, Jane Dudley, Sophie Maslow and William Bales, known from their previous works and also as group members, are well equipped both technically and creatively. Their compositions were so well planned and original it is difficult to say which was the highest spot of the evening as almost every number was just that. An exception was *Adolesence,* by Jane Dudley, which was good in idea, but somehow became obvious or perhaps reminiscent as the work proceeded. Another exception was *Caprichos,* by Misses Dudley and Maslow, a sort of too tricky, albeit imaginative, arrangement that aimed at some social significance that did not quite come off. But imaginative and, of course, well executed it was. Otherwise every dance was a "knockout". Miss Dudley's *Harmonica Breakdown* was a treat in jazz rhythm and slick execution. Her No. 1 high spot of the program, *Short Story* had beauty of movement and was superbly danced. Miss Dudley is indeed talented, with a dynamic personality.

Miss Maslow's best effort was *Two Dust Bowl Ballads*. The expressive movements caught exactly the spirit of the Woody Guthrie song accompaniment. The second dance *Dusty Old Dust* especially was rich in humour and Miss Maslow's No. 1 high spot of the evening. Miss Maslow cleverly manipulated a hat in various ways while executing some expressively rhythmic folk influenced movements.

Es Mujer was William Bales' high spot. He was assisted by a group, led by Teru Osato who danced the child of the story, which is "based on the cultural tradition that a child is accepted as an adult when she is to become a bride." The effective choreography was extremely simple in form and design but built steadily and rhythmically and contained a strong element of drama too. The traditional music was a big aid, it must be said. Mr. Bales' dancing has strength and sincerity with no mannerisms to mar it.

This work *Es Mujer* would be successful anywhere — in concert or ballet company — on Broadway — or even in a night club. It reminded me of *Les Noces* by Nijinska but was not so pretentious and, unless my memory betrays me, more successful.

Note of regret — this performance was scheduled to start at 9:00 and didn't begin until about 9:15. Why so late?

Benjamin Zemach and Theatre Dance Company — March 22.

Though there were moments of interesting dancing and music in the first parts of the program, one could not help but feel that on the whole neither the studio space, dance movements (which were modern with a touch of the oriental), dance composition, nor the personal expression were adequate to the biblical stories of Ruth, the prophecy of Ezekiel, and Cain and Abel, which constituted most of the material for the first two parts of the program. However the singing accompaniment of the tenor Saul Meisel and the first part of a piece of music by Marc Blitztien were interesting and helped sustain interest here.

photo: Seymour

Yura Lazovsky portrays the epic Russian Soldier in the ballet of that name by Fokine, given its premiere by the Ballet Theatre in April.

It is in the final group of dances that the real talents of Mr. Zemach and his group were expressed. We enjoyed especially the fervid 'Red Army Song' where the girls showed themselves to be very spirited, vigorous and with an adequate technique. The concluding number 'Wedding Suite', the story of a Jewish wedding, with a dance of the young and old, the absent minded bridegroom, the coy bride, and the proud and anxious relatives, was the most interesting. It was warm with 'Jewish' humor and natural pleasure. The miming seemed spontaneous and effective. The dance composition had an intelligent contrast of movements and groupings. The costumes for this number by Olive Pearman were imaginative and apt, and the stage designs by Leo Katz were strangely interesting and personal.

We appreciate Mr. Zemach's attempt at biblical interpretations, and hope that he would bring to us in more abundance the really charming Hebraic qualities that seem native to himself and his group.

Joe Hazan

Bhupesh Guha, Sushila and Company—Carnegie Chamber Music Hall, March 6.

There is so little Hindu dancing in New York that it was a special pleasure to see Bhupesh and Sushila, and their group of two girls and four musicians, in a colorful, varied and completely entertaining evening of dance and music. I think the audience enjoyed most of all numbers like *Gypsy Vender, Harvesting, Stick dance,* and *Babu Dobhini,* where the spontaneous charm and innocence of Bhupesh and Sushilla came out to the audience, and where they achieved an easy intimacy, humor and gayety. The religious and classical numbers, although weaker, were impressive, and the final group number, *Shikari* or *Hunter* dance was an interesting primitive conclusion to the program. The costumes were rich and colourful, and gave an added flavor to the scenes. The music, of ankle bells, flute and drumming, was quite fascinating in itself, and special mention

(*Continued on page* 36)

photo: RKO Pictures

Grace and Paul Hartmann in a comedy masterpiece, the latter in dire danger of suffocation.

photo: Robinson

The De Marcos, Tony and Sally, now on their way to Hollywood to appear in Pal Joey.

The Ballroom Mirror

reflections by THOMAS RILEY

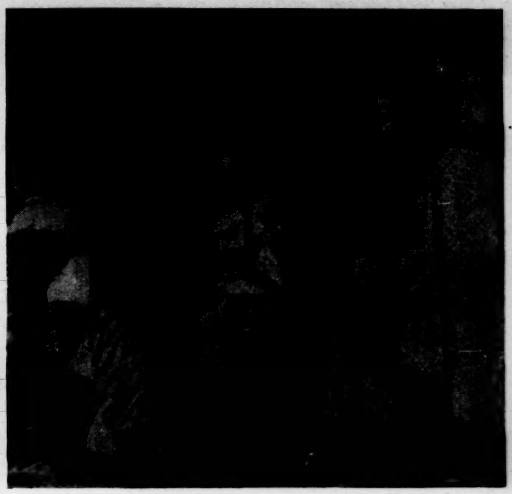
New York leads the entertainment world. The present season is no exception. At this writing two of the outstanding teams, though completely different one from the other, are doing more than their share in bolstering public morale through sheer artisty. And, let no one belittle the importance of dancing in these troubled times! It is a medium of relaxation; a medium through which body coordination is acquired by participation; and certainly is not "boondoggling" when it is conscripted into service as a medium of raising funds for all sorts of worthy causes. It is unfortunate, that in "DANCING'S" latest crisis, a sincere representative of the American dance profession was not on hand to defend his trade.

In the serious field of exhibition ballroom dancing there is perhaps no better representative than Tony DeMarco. He is currently thrilling audiences in Eddie Cantor's "Banjo Eyes", and introducing to New York his charming new partner, Sally, who upholds the well known DeMarco standard of ability and comeliness. Tony seems to have a knack of discovering and whipping into shape as a partner, a dancer from a field completely foreign to his. Apparently overnight he has developed, not only a perfect team-mate, but a top ranking star. It is Tony's accurate rhythm, individuality of style, precise timing and smoothness of execution that makes him such an outstanding dancer. What amazed me in his numbers in the show was the coordination of the above with a terrific speed without an error. Without a doubt the performance of the DeMarcos is the highlight of the production.

But when it comes to the lighter side of the dance art, the most representative are the Hartmanns. At each performance during their present engagement in the Waldorf's Wedgewood Room, the applause quite proves my statement. The audience seems reluctant to let them stop. If you pause to analyze their success you will find that they never resort to suggestive gestures to get a laugh. Each routine is a carefully thought out sequence, beautifully timed and arranged. And, above all it is perfect satire. A member of the profession sitting in the audience immediately sees his contemporaries. It sure hits home. But what is so marvelous is that at the same time it is very funny to the average man who is not familiar with the people being satirized. I do not think anything is more boring than to watch performers working hard to be funny. Instead of starting with a definite idea and developing it, comedy teams seem to make a practice of taking an accepted routine, and trying to do each movement in as funny a way as possible. This usually results in a labored execution with a slight flavor of vulgarity.

The Hartmanns, on the other hand, build from their original idea, prune it, alter it and through a logical procedure arrive at a perfect satire. By all means drop into the Wedgewood Room and see them dance. Their interpretation of Sylvia is a wow.

One more suggestion, remember the money you earn through dancing is most acceptable in the purchase of defense stamps and bonds. Have you done your share?



photos: Ben Pinchot, N. Y.

Huapala, American-born dancer of Hawaiian drama and dance, illustrates the following: Kaulilua, with Ilima Islanders, and a Pahu drum. Her gesture shows that flowers are weeping with cold . . . The second is Pele, in original Tapa costumes, representing the flow of lava over the rim of a volcano . . . The third is simply a Manuela boy saluting. He tells the story, in his dance, of his sister's romance with a soldier.

Dance Drama in the Mid-Pacific

In 1929 a youngster from Brooklyn, named Vivienne Mader went as a tourist to Hawaii and saw at the Royal Hawaiian Hotel *native* hula presented by Hawaiians. She was struck with the beauty of these dances which depicted a grace and quality of movement that were at once poetic and utterly devoid of coarse suggestion. "Hula" back home on the mainland, was a bird of quite another feather. Twelve years ago the hula was chiefly a thing identified by a monotonous and meaningless jerking movement, and its exponents were for the main part happily unaware that they were doing violence to an age old art of a sensitive, primitive people.

That day in the garden of the hotel, Vivienne Mader, who has since come to be known as Huapala, saw under the swaying palms, a procession of garlanded entertainers led by a troupe of singing women dressed in gorgeous silk holokus with long trains. After them came barefoot dancers in glossy green skirts made from the fresh leaves of the *ti* plant. Native boys playing guitars and ukeleles accompanied the group, singing the song of the islands. This led into a dance-song, and was accompanied by the dancers with complementary rhythmic gestures of hands, arms, hips and feet, telling the subtle shadings and meanings of that song in an unknown tongue. A dancer called Winona Love, as lovely as her name, danced the central part in this song-dance-drama. Thus it becomes apparent that hula is not a heterogeneous mass of meaningless gesture performed for the sake of creatic erotic impressions on an American audience, but a story told in pantomime, subtly, meaningfully.

Huapala then visited with other tourists the Queen Emma Home where the ancient chants and hulas of Hawaii are performed, hulas danced to the thumping beats of ipus, the clicking of pebble castanets, the crackling of split bamboo sticks, the rattle of feather tufted gourds, hulas more beautiful than can be conceived by the uninitiated. There they were entertained by Leilehua Beamer, the Leilehua of whom the poet Don Blanding wrote:

"Slow fluid curves, a body young and gay
A flower watched her dance and learned to sway.
From throat to wrist, sweet, slipping, wilting lines
That stole their grace from wind-waved maile vines."

"Why have not these beautiful dances been shown on American stages", thought Huapala upon seeing these new wonders. Indeed, why not? Very few that see these hulas are receptive enough or painstaking enough to study them and bring them to our native shores. In Huapala, the hula found its missionary. After meeting Helen Beamer, leading exponent of the hula in Hawaii, Huapala felt impelled to study something of the origin and nature of this still little known art, and the desire to bring her knowledge home to America.

For two years Huapala remained in Hawaii studying hula and doing research work into the customs, habit and folk lore of the Polynesian people. She learned that before the coming of American missionaries the Hawaiians had no written language; that events of historical and genealogical importance were preserved in their meles or songs; that the hula was sacred and formerly performed for the chief or king alone; that during the period of apprenticeship, students and teacher lived in the altar house observing

(Continued on page 38)

Physical Fitness Rally • Hotel New Yor

Mrs. Anna M. Greene, President, D.M.A.

Janet Reed and Lew Christensen of Eugene Loring's Dance Players.

Dance Teachers ARE Awake to America's Need

What the dance teaching profession is capable of reaching for was magnificently demonstrated on Sunday, April 19 in a mass meeting Physical Fitness Rally at the Hotel New Yorker which was called by Anna M. Greene, President of the D.M.A., Mrs. Kenneth Appleton Ives, regional Director Physical Fitness Division and the A.A.D.—Association for the Advancement of the Dance.

The response to this summons was greater than could be believed. Over five hundred persons from points incredibly distant from New York descended upon the Hotel New Yorker to take part in this memorable meeting of the average citizen who happens to be a dance teacher and is eager to lend himself to the war effort in a method most helpful to such effort.

How can we best fit into the National Physical Fitness Program? This was the question which was kept bouncing like a tennis ball in five hours of earnest discussion.

Walter Terry, dance critic of the New York Herald Tribune, who officiated as master of ceremonies, enjoined his audience to put aside all differences of feeling and opinion in moment of national need. In this introductory remark he struck at the root of whatever dissent may have arisen and cleared the way for an honest solution to the problem before the meeting.

The roster of speakers and notables who appeared was impressive. In addition to Mrs. Greene and Mr. Terry, the speakers on the panel included Mrs. Kenneth Appleton Ives, regional director of the Physical Fitness Division, 2nd Corps Area, U.S.A., Mrs. Clara I. Austin, Chairman of the Military [illegible] creation Committee of the D.M.A., Mrs. Evelyn Hubbell, Miss Steffi Nossen, Mme. Sonia Serova, Miss Sara Mildred Strauss, Miss Olga Ley, Mr. Bernard Jay Shaw, author of *Dancing is My Business,* Mr. Jack Stanly and Mr. Leroy Thayer, Secretary-Treasurer of the D.M.A.

The keynote of Mrs. Ives' comments on the physical fitness program and its relation to dance may be summed up in her own words: "Dance and physical fitness are *one and the same thing.*"

Steffi Nossen, director of the Westchester Forum which has presented a series of educational lectures, and demonstrations during the past season dwelt upon her method of teaching group physical fitness through dance in the Westchester area where she teaches.

Of the other speakers on the panel Mme. Sonia Serova, Sara Mildred Strauss and Steffi Nossen rose to the occasion by proclaiming their willingness to, and intention of putting this program to the practical test by giving free instruction to teachers in what they considered suitable graded exercise to be presented to groups of varied interests, groups occupied in voluntary war service, which feel the need for such instruction and desire a place where it can be found. *These exercises are,* it should be pointed out, *not to be confused with dance lessons;* they are distinctly a departure from the curriculum of the dance school and are essentially directed toward the average person who needs the benefit of physical activity which will strengthen and develop the body and morale.

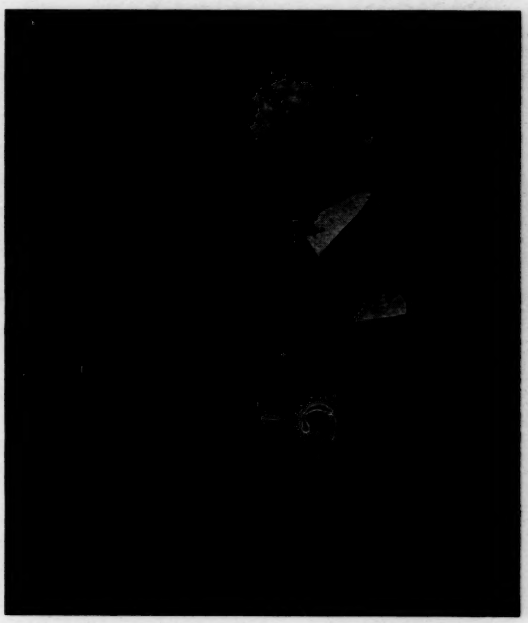
(*Continued on page* 34)

Panel Members, Seated: (left to right) Anna M. Greene, President D.M.A.; Sara Mildred Strauss representing Body Control; Steffi Nossen, Co-chairman of Westchester County Physical Fitness Division, representing Modern and Contemporary Dance; Mrs. Kenneth Appleton Ives, Jr., Regional Director, Physical Fitness Division 2nd Corps Area U. S.; Madame Sonia Serova, representing Ballet. Standing: Jessie DeMott Robinson, posture teacher, Traphagen School of Fashion; Jack Stanly, representing Tap; Walter Terry, Dance Critic, N. Y. Herald Tribune, Master of Ceremonies; Olga Ley, Exercise Director PM Newspaper; Evelyn Hubbell, representing Ballroom; Bernard J. Shaw, Author Dancing is my Business; Clara I. Austin, President N. Y. Society of Teachers of Dancing, representing Recreation; Leroy Thayer, Secretary, D.M.A.

First Joint Meeting of Dance Profession

Representatives of the A.A.D. (Association for the Advancement of the Dance): Herbert Tieman, Boston Branch, Capezio Dance Shoes; Mrs. Burns, Representative, Selva Dance Footwear; Ben Sommers, President, Capezio Dance Footwear; Jackie Jackson, Representing Maharam Fabric Corporation; Rudolf Orthwine, Publisher, Dance Magazine Combined with American Dancer Magazine. Not available for this photograph were representatives from Dazian Costume Fabrics, Ben and Sally Dance Footwear and La Mendola Dance Footwear.

First Volunteers in Physical Fitness Program—Madame Sonia Serova, D.E.A.—D.M.A.; Miss Muriel Welk, D.E.A.—D.M.A.; Miss Sara Mildred Strauss, D.E.A.—D.M.A.; Mrs. Anna M. Greene, Pres. D.M.A.; Miss Steffi Nossen, Faculty Member, D.M.A., Co-Director Jacobs-Pillow; Mr. Louis Chalif, D.M.A.



Ted Shawn—Dean of the American Dance, Director of Jacobs-Pillow Dance Festival, addressing assemblage.

The co-sponsors, Anna M. Greene and Mrs. Kenneth Appleton Ives, Jr. confer with Walter Terry, master of ceremonies.

Part of the Audience Physical Fitness Rally — Hotel New Yorker, Sunday, April 19th, 1942.

Costumes on Parade

The sketches on this page are supplied through the courtesy of our fabric advertisers to give you a preview of the latest ideas for recital costumes. A page of these sketches will be run each month through the recital season. If you wish any further information concerning any particular sketch we shall be glad to supply it. Just write DANCE magazine and designate the sketch concerning which you desire information by number and date of issue.

HOME GUARD

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Costume: Bodice, silver metal cloth. Skirt, sleeves and yoke of ice blue net, with pom-poms the same colors as feathers. Ice blue tarlatan underskirt. Pink satin toe shoes.

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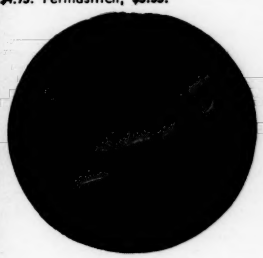

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Recital season this year will be more important than ever — as a morale-builder, as a source of entertainment to the American people. *Many teachers are planning to give part of their recital proceeds to Army or Navy Relief, Red Cross, or some other war relief agency. This patriotic contribution helps our government's war effort, and helps assure a larger-than-ever recital attendance. Permission to state on your program that part of the proceeds will go to some war relief agency must be secured in advance from that specific agency.

To all dance studios contributing part of their recital proceeds to the war effort, Capezio will give a pair of Dance Slippers free — upon receipt of the recital program stating the agency receiving the contribution.

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Further particulars on what America's dance teachers are doing for Victory will be sent you upon request.

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CHICAGO DANCE NOTES

by ANN BARZEL

photo: Seymour

Eloise Moore and Jose Castro in Prairie, based on the poem by Carl Sandburg.

Martha Graham and Dance Company — Civic Opera House, Chicago, March 14.

There is usually no particular point in reviewing a Chicago performance of Martha Graham, because, by the time she dances in this city, her ballets have been pretty thoroughly discussed in these columns. Her last concert here included the world premiere of a new work, but again there is no great reason for reviewing it in a monthly publication, because, Martha Graham being what she is, the new work won't be the same thing by the time you read this (presuming there is a you).

For the sake of the record we will state that Miss Graham and her company danced *Land Be Bright* to music by Arthur Kreutz and set and costumes by Charlotte Trowbridge. The piece is a holiday celebration based on square dance forms. The girls in the group did more group dancing than they have done in the recent Graham works. Merce Cunningham performed an excellent solo as the Yankee Orator, Erick Hawkins was belligerently virile as Chingachgook, the Indian, and Miss Graham did not give herself enough to do as Betsy Ross.

Land Be Bright, at its premiere, was a routine modern dance work, not any more distinguished than the square dance pieces most modern dance groups include in their repertoires. Somehow we feel that this will not be true for more than a few performances. Miss Graham will soon find what it is she is after and lift *Land Be Bright* from its undistinguished level to something outstanding—or she will drop it.

The other ballets on the program, *Letter to the World* and *Every Soul Is a Circus* were as successful as ever.

Romance of Old Mexico—Eighth Street Theatre, Chicago, March 22.

Romance of Old Mexico is a shabby variety show that makes the mistake of presenting itself on the concert level. The troupe includes dancer Velma Montoya. She is an attractive girl and her dances are very well costumed—spic and span in every detail. The dancing is neat, unimpressive Spanish work. We have enjoyed Miss Montoya's dancing more in more auspicious surroundings.

Vytautus Finadar Beliajus & Group—International House, Chicago, March 28.

Mr. Beliajus and his group performed the folk dances of various nations. There were Lithuanian, Swedish, Mexican, Ukrainian, Irish, Jewish, Portugese and Spanish numbers. Apart from the Lithuanian ones the dances were not accurate nor authentic. There was an attempt to simulate the steps typical of the various countries, but they were not executed correctly nor with even an approximation of the proper styles.

Some of the Ukrainian numbers were particularly bad. The stepping out of one individual from the group to perform showy steps—namely the Russian Prisatki—is common in this form of folk dance. However, the dancer moved to this form of exhibitionism must be a spirited virtuoso even on the village green. The men in Beliajus' group are too timid and untalented and look very uncomfortable in their solo efforts.

Folk dancing is necessarily simple and repetitive, but it can be very exciting if performed with the spirit that inspired its creation. Mr. Beliajus' work is more suited to the layman bent on recreation. It is dull when presented as entertainment, and lacks the authenticity that might give reason to folk dancing as a demonstration of folk art.

Mr. Beliajus' efforts were most appreciated when he got the audience to participate in the general dancing that followed his program. His work is easier to do than to see.

Walter Camryn and Group — Chicago — March 23 & 30. Accompanist — Madlene Dahlman.

Walter Camryn is a good dancer and an intelligent young man. He knows how to dance and he has clever ideas to present. In addition he has a sense of showmanship, musicality and a charming group of well-trained dancers—so of course he gave a good show.

Mr. Camryn was one of the first contemporary dancers to use American ideas and themes in his dances. His interest and knowledge of Americana is more than square dance deep. He does not use this material self-consciously. He identifies himself with it and so naturally he dances it. The fact that he is a ballet dancer with an extensive vocabulary of movements makes it possible for him to present his subject matter in a more theatrical and interesting manner.

The Shooting of Dan McGrew, Mr. Camryn's one-man ballet, was the hit of the program. Mr. Camryn did a swell job of Dangerous Dan, the Lady Known as Lou, the Miner from the Creeks, and was particularly good as the Kid at the Music Box. There were the expected swaggering of Dan and the slithering of Lou with her sleazy boa, but Camryn also devised good dance movements about such homely acts as the drinking of beer, the playing of the music box, the shuffling of a pack of cards.

A popular group of dances were *Ditties* for which Laura Aborn composed very clever music. Using masks Mr. Camryn was in turn *Little Egbert* the spoiled child, *Happy Hank* a hilarious boy, *Droopy Jim* the disappointed lover, and *Handsome Willie* the barn-dance Lothario. It was more than the mask that made each character distinctive. The body of the dancer actually pouted with little Egbert. The heels, the shoulders, the wrists all moved petulantly. Happy Hank's toes turned up happily, his hands flicked gaily and you knew he was feeling awfully, awfully good. Of course Jim when he drooped, drooped all over. Handsome Willie smirked with more than his loutish mask face. His knees and chest showed off just as much. There was exhibitionism even in the way he took his musical cues.

Swanee—a pleasing specialty and *Casey at the Bat* were arranged for Mr. Camryn by Bentley Stone. Both dances had the brash atmosphere of America at the turn of the century, but more than that they had good dance movements and very clever details.

For a group of six girls and boys Mr. Camryn arranged *Set of Three,* a suite of rural dances that were kin to the square dance in feeling and embellished with enough good dancing and dramatic action to make them excellent stage fare.

The program, however, was not limited to American themes. The opening ballet to Mozart music was in purely classical style and was danced extremely well by the girls of the company. There were also several ballet solos and a trio of Slavic dances given by the group and by Camryn.

Special mention is deserved by Jean Dovell for the effortlessness of her dancing, Marilyn Haight for her balletic style and personal radiance, Dorothy Hill for her beautiful line, and Marie Guerrere for her spirited character work.

Mr. Camryn is continuing with a series of semi-monthly concerts for the rest of the season.

CALIFORNIA DANCE NOTES

by DORATHI BOCK PIERRE

CARMEN AMAYA, Her troupe of Gypsy dancers, musicians, and guitarist Sabicas, with Antonio Triano. Philharmonic Auditorium. March 10, 1942.

Presented by Sol Hurok and locally by L. E. Behymer, Amaya had been awaited by dance lovers and the large Spanish-speaking population, with an almost breathless expectancy; and that the packed house was wildly enthusiastic attests Amaya's artistry and showmanship.

That she is an astute showman cannot be doubted. She "sells" everything she does, and has a faultless sense of theatrical timing that is learned only as she has learned it, the hard way, by experience before all manner of audiences and under every condition.

We had heard endless stories of her and had even seen her faulty motion picture, but among the things we had not heard was that she was beautiful—her body, her face, with a beauty of magnificant coordination. If she makes faces—and she does—it is because all of her dances, and from her emanates wave upon wave of projected living movement that enslaves, excites and energizes her audience to hysterical raptures. The beauty of Amaya is personal, intimate, unforgettable.

She makes you realize that other dancers only half dance. But her astounding vitality and projection, very masculine in its power, does not cover up faulty execution. She has a clean, hard technique; every beat, every heel-tap is faultlessly placed and timed. This perfection is achieved only by long arduous practice, and gypsy or not, is the result of endless work.

She has personal tricks, like every artist; hers being clever fast turns, quite her own. Her castanets are clear and warm. She works sympathetically with other members of her company.

Antonio Triano is an excellent partner for Amaya. He is small, quick, dramatic, and is her equal in technique and projection, a difficult task for anyone, and one he fulfills very well. It may be carping, but his newly-affected hair makeup is unbecoming and distracting, giving him a low forehead and elongated face. His amazing ability overshadows such trivialities, but he should not overlook the importance of such makeup distraction. Working with Amaya he is in his element. His little-boy mannerism, his naiveté—and his sly all-knowing soul. There is no more satisfying male dancer in the theatre today.

Antonia and Leonor Amaya displayed excellent technique, less fiery, but more classic than Carmen's, and their numbers brought *Olès* from this knowing audience.

Lola Montes has a charming manner and careful technique, and she would show to better advantage in less exciting surroundings, although she held her own very well.

Sabicas proved an extremely talented guitarist, whom the audience recalled many times for well-deserved applause.

The company certainly did not find this American audience staid and cold. Encore after encore was vociferously demanded, and encouragement was enthusiastically called in all dialects.

Amaya dances because it is second nature and she loves it—Olé Amaya!

WPA SYMPHONY ORCHESTRA DANCE CONCERT SERIES. Embassy Auditorium. March 11, 1942.

This was the last dance concert with the WPA Symphony Orchestra of a series which began last spring as a summer series and proved so popular it was continued through the winter, and concluded now because the orchestra will devote all of its programs to army camp programs for the duration.

It proved to be quite a pot-pourri, and was called an "International" Dance Program.

Gita Perl, formerly of the Trudi Shoop company, opened the program with two vinigrettes, in the dramatic and technical style of the Shoop ballets. Those familiar with this idiom can identify themselves easily with the character portrayed by the dancer, but those seeing this pantomimic dance form for the first time do not have time to enjoy it in two such short numbers. Miss Perl's dance was in two parts: *HE—the morning shave;* and *SHE: a dream of being a concert pianist.* The numbers were clever, and the last was especially enjoyed by the musical audience. She was accompanied by Paul Shoop and Lothar Perl, who also played some of the Shoop ballet numbers, filling one with a nostalgic desire to see that fine company again, and making one wonder what the fates of war had done to its members.

The second part of the program presented the Lebanese dancer Julia Taweel in some of her soft eastern dancers, accompanied by native instruments.

The last part of the program had the WPA Tipica Orchestra on the stage, which was set for a Fiesta. There was gaiety and singing and dancing, with Paco and Armida as soloists. Paco still stresses his ballet technique at the expense of authenticity. Armida is an attractive girl and dances with verve. Both are very sloppy in technique and should strengthen and tighten it for performance.

The WPA Symphony Orchestra dance concerts gave dancers an opportunity to appear with an orchestra, and they reached an audience not familiar with dance concerts. The Series made a significent contribution to dance in this city which would have grown in importance if they had been able to continue.

Mr. Clark W. Thomas who set up the Series, Mr. Carl Bowman, conductor, and the entire WPA organization should be highly complimented upon their far-sighted contribution to dance in this city.

JOSE CANSINO with MARQUITA FLORES and Company—in an evening of Spanish Dance Sketches. Wilshire Ebell Theatre. March 19, 1942.

Programmed as a departure from his usual classic Spanish dance concerts, Mr. Cansino frankly arranged an evening with "something for everybody."

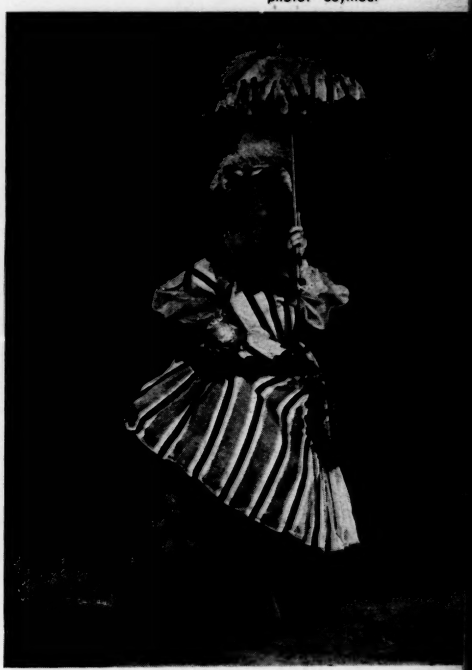
Outstanding numbers were those by Mr. Cansino himself. Seen before, but never losing interest by repeating, is his solo, *El Desafio.* He has a quiet, different personality with great charm, and a technique that is clean, exact and effortless, which shows to greatest advantage in the classic; although his humor in the peasant folk dances is most engaging.

Mariquita Flores is an attractive but extremely tiny girl, with a delayed and jerky manner and affected movement that seems off beat, and she works much too hard at acting a part. If she would be more natural her work would be immeasurably improved. Malaga was by far her best number in the classic idiom; but she appeared to greatest advantage in the several Mexican dances.

(*Continued on page* 36)

Tamara Toumanova, who is now in Hollywood, apparently to stay for some time, as her new contract calls for six films.

photo: Seymour



Young Dancer

SECTION

Official Publication Dance Troupers of America

The National Organization for Dance Students

ELEANOR POWELL Grand Trouper
RUSSELL TEDFORD Executive Secretary

The Dance Troupers of America is a national organization for dance students enrolled in established and recognized dance schools. Students become members by subscribing to DANCE MAGAZINE through their schools, receiving membership pins and certificates. Those wishing to join may do so through their teachers. Teachers should write to DTA headquarters, 250 West 57th Street, New York, for information and descriptive literature.

The Green Room

There will be no whoop-te-do this month, Troupers, about birds and bees and flowers and trees. It's recital season! And all we want is to know all about what YOU did, what numbers YOU did, what costumes YOU wore. In short, just tell us all about your recital and your recital plans.

The Golden Recital

Student members of the Hal Le Roy Troupe 3 of the Pep Golden Studios, Cincinnati, Ohio, are having their recital on June 6. It's for a very worthy cause—a benefit for the U.S.O.

The idea behind the recital is a swell one too. Basically it is to be on a military theme. There will be novelty numbers, a flag drill ensemble, and military, drum and baton tap numbers.

Then comes a scene of a dance school right on the stage. There will be several ballet and toe numbers, and then modern and acrobatic specialties.

The Pep Golden Studios also teach drama, voice and music and so this benefit performance will not be restricted to the dancers. There will also be appearances from the dramatic department, and vocal and piano numbers.

The show will also include jitterbug numbers and a Gay 90's Scene. All in all, it will be a swell Variety Show and the performers will range in age from tots, through high school students, to groups of working people who study the dance at night, after working hours, for their own fun and amusement.

Incidentally, this new item from the Pep Golden Studios reminds us of a very important thing.

In the first place, this is war. There are a large number of people who are making complete sacrifices in order to win this war.

Besides the men in the armed forces, there is also a large army working in defense programs. As a gesture to this Productive Army, many dance teachers are doing their part by volunteering their services to teach for recreational groups.

The Dance Troupers of America can help too, in a different way. They can give a recital or an extra performance and donate proceeds to some bonafide organization for the war effort. Or, if your city is located close to a camp, free performances for the soldiers will be a great help for them.

Pep Golden is the first Founder-Organizer of the Dance Troupers of America who has notified us of his cooperation and we hope that all of the Troupes in the country will be able to follow the fine example he has set.

Grace Moore Troupe Is Three Years Old

A Circus Party celebrated the third anniversary of Grace Moore Troupe 1 at the Evelyn R. White Studios, Frederick, Md. We have the complete minutes of the meeting and will use them just as they were received.

The party lasted from 2 to 6 on Saturday March 21. It started with eight games, The Tumbling Clown, Into the Cage, Catching the Lucky Ring, The Merry-Go-Round, Lucky Balls, Darts, Hit me — Three Throws and Horse Races.

On March 27 at 8 P.M. the Trouper held its Third Annual Presentation Ceremony. The program follows.

1. Address of Welcome — President Dorothy Englebrecht.
2. Opening Song by the Troupers.
3. Recitation of the Troupers Code.
4. Song of the D.T.A. by the Troupers.
5. Address of Welcome to new members by teacher Evelyn R. White.
6. Presentation of bronze pins and certificates by President Dorothy Englebrecht. Members being accepted to full membership are: Mary Brown, Betty Jane Covell, Betsy Ann Cramer, Janiele Faust, Lois Ann Lipps, Betty Lou Gaver, Norma Jean Koontz, Jeannine Poole, Fay Grimes, Gloria Gosnell, Jennie McFadyen and Betty Fox.
7. Dance of Greeting for the new members by the Troupers.
8. Presentation of Gold Pins and Third Year Certificates to: Dorothy Englebrecht, Peggy Stewart, Evelyn Willard, Barbara Ann Kline and Nancy Lee Staley. The Presentation was made by Miss Evelyn R. White.
9. Presentation of silver pins and Second Year Certificates to Gloria Wachter, Joan Ross, Bunny Cramer, Doris Jean Comer and Janice Wickless. The Presentation was again made by Miss White.
10. Formal Presentation of 1941 Special Award Sent by Grand Trouper Eleanor Powell. Those honored were: Dorothy Englebrecht, Peggy Stewart, Evelyn Willard, Gloria Wachter, Joan Ross, Nancy Lee Staley, Barbara Ann Kline and Janice Wickless.
11. Presentation of 1941 Scrapbook Contest Award to Dorothy Englebrecht.
12. Presentation of Special Award for outstanding work in the Studio's production, "The Junior Follies of 1941" to Peggy Stewart.
13. Recitation of the Troupers Pledge by the Group.
14. Explanation of the benefits and pleasures derived by membership in the D. T. A. given by President Dorothy Englebrecht and vice president Peggy Stewart.
15. Resume of 1941 Troupe activities by Secretary Evelyn Willard.
16. Pinocchio Dance by the Intermediate Tap Group.
17. Rhythm Tap Routine by the advanced group.
18. Clap Your Hands by the Baby Class.
19. Waltz Clog by the beginners group.
20. Boogie Woogie Piggly Wiggly by the advanced group.
21. Military Tap By the Intermediates.
22. Pledge to the Flag by All.
23. Star Spangled Banner by All.

The ceremonies were attended by more than one hundred guests.

Grand Trouper on Vacation

photo: MGM

Eleanor Powell in the swimming pool scene from her latest picture Ship Ahoy.

Dear Troupers,

Instead of writing from one of the Army camps, as I had hoped, here I am, all wrapped up in an afghan in my own library, trying hard as I can to get over a cold that has had me shut-in for over three weeks. Mother and I have both doctored ourselves until there is nothing more to do but let it run its course. I had the doctor, and he couldn't recommend anything but lots of rest. So I've been resting, and hoping Nature will do the rest before my vacation comes to an end.

In the meantime, "Ship Ahoy" 's release has been postponed from day to day, and it's all my fault. It seems that there was one retake necessary before the picture could be declared finished, but since I was in bed for two weeks, the studio kept calling from day to day to check on my condition. Finally, one day last week, when the sun was shining, and I was a little less sniffly than usual, I went in for a few hours, and did the new scene. So it shouldn't be more than a few days, and "Ship Ahoy" will be on exhibition.

However, I'm really worried about my camp tour. My vacation is exactly half over today, and I will need time to convalesce, as right now, my weight is down about six pounds, and I'm weak as a cat. And I understand that the tours are quite strenuous, so I want to be a little more than up to par before I start.

Easter was very quiet and subdued this year—the war makes it very difficult to do any celebrating, when one knows that not all of us are able to indulge in Easter parades and parties. But we all did get up to go to Church on Sunday morning, and were of course most impressed with the added meaning of the services, and a doubled hope for "Peace on Earth."

Saturday night, I had four friends over to dinner, and we ran the pictures of the dance numbers that were taken on the set. The Spanish number looks so much better in color (as I have it on my film), but of course the expense precludes the studio's making it in anything but black and white.

I was unable to go to the Carmen Amaya concert because of my illness, but am to meet her next weekend anyway. She has been signed by M-G-M, which makes me awfully happy for her, and if I don't see her at the studio, am to meet her at a dinner party that is being given for her over the weekend. It will be an all-Spanish party, so should be most unusual and interesting, and no doubt there will be a lot of impromptu music and dancing.

I did sneak out of the house last Friday night to attend a concert Jeanette MacDonald gave for the American Women's Voluntary Services. It was a most impressive evening, and the most touching part of all was the beginning. When the curtain rose, on a platform behind Miss MacDonald were 200 service men, who rose as one when she entered.

The concert began with a rendition of the National Anthem, led by Miss MacDonald, with the boys and the audience joining in, and you can't imagine what an emotional moment that was unless you had been there. She sang everything in her repertoire, and more, and must have been completely worn out at the end of the evening. But she left us all very happy and satisfied.

When I finish this letter, I'm going to take down all my books and records, and dust and spray them. They're much too precious to give to the silverfish, and besides, it will give me some needed exercise.

I know I've promised this so often — but I do hope that by the time next month comes around, I'll have some really interesting things to tell you. And maybe you won't mind the fact that this one is a little dull — I should imagine you're all much too busy with spring concerts to concentrate too much on my letters!

Best of luck to you all, and a very happy Easter, from —

Your Grand Trouper,

ELEANOR POWELL

Dancing Master
BUL

by LEROY THAY

TIME TO THINK...

And here's something to think about—the ANNUAL NORMAL SCHOOL AND CONVENTION of the DANCING MASTERS OF AMERICA!
A top-notch faculty have been engaged for YOU. Take a look at the Normal School and Convention faculties:

NORMAL SCHOOL FACULTY

CATHERINE LITTLEFIELD
Ballet

SONIA SEROVA
Theory of Teaching — Graded Work for Children

DOROTHY KAISER
Novelty Dances

STEFFI NOSSEN
Educational Modern

JOHNNY SAGER
Tap

HAZEL M. RYAN
Demonstration Lecture on Poise

NAOMI GILOOLY
Acrobatic

EVELYN HUBBELL and STAFF
Ballroom

CONVENTION FACULTY

ANTON DOLIN
Ballet

JACK STANLY
Tap

ANATOLE VILZAK
Character

MILDRED BRYAN
Baton Twirling

SONIA SEROVA
Baby and Children's Dances
Precision and Advanced Routines

FRANCES COLE
Novelty Dances

ALBERTO GALO
Exhibition Ballroom

ELLA G. SONKIN
Folk Dancing

BALLROOM

MYRON G. RYDER
DONALD SAWYER
GUIDO ZANNETTE

CLARA I. AUSTIN
EVELYN G. BOARDMAN
RUTH I. BYRNE

This is unquestionably the finest faculty ever assembled under one roof. You can't afford to miss the marvelous opportunity of studying with them. Start NOW to make plans for your trip to New York.

The Normal School opens on Monday, July 27th. There will be thirty-six hours (six hours each day for six days) of actual teaching time. The very attractive rates for the complete week are $25.00 for members and $35.00 for non-members. In addition to the teaching program there will be round-table discussions and lectures.

The Convention opens on Sunday, August 2nd, and is for members, their relatives and assistants. Here too will be round table discussions as well as evenings of entertainment which will be included in the following fees: Members, $15.00; Relatives, $25.00; Assistants of Members, $35.00.

Don't let anything prevent you from making the trip to New York this summer. The NEW YORKER HOTEL will be headquarters—a hotel of distinction, service, comfortable rooms and, best of all, reasonable rates.

Helen Thomes Retires

Miss Helen Thomes, a life-long Kansas Citian and a member of the Heart of America Dance Association, closed her dancing school a few weeks ago, and Kansas City is the poorer thereby. There are plenty of good dance teachers but there are few who are able to give their pupils what Miss Thomes gave them which was joy of life, and appreciation of beauty. That, she believed, was the only really adequate reason for anyone's teaching or learning dancing.

Although she produced a number of competent professional dancers, her principal interest always was in the child who was not going to be a professional, but whose life could be made richer by an appreciation of grace, rhythm and movement. That, she felt, was dancing for everybody, the sort of dancing simple peasant people do, not as a task but as an expression of happiness.

Generations of Kansas City children have learned to dance from Miss Thomes. They learned dancing that was beautiful, meaningful and dignified, not dancing in the jib manner. Hers has been a real civic contribution.

(*Reprinted from the Kansas City Star*)

"Dancing Masters of America" Adopted by Florida Club

At a meeting on March 15, members of the Florida Society of Teachers of Dancing, affiliated Club No. 2, voted to officially change the name of the club to "Dancing Masters of America, Chapter 2."

To date, three clubs have made this change, namely, the National Capital Dance Association, the South Texas Association Teachers of Dancing, and the Florida Society of Teachers of Dancing. It is sincerely hoped that the time will come when all affiliated clubs will fall in line.

Club Activities

● **Club No. 2.** The Florida Society of Teachers of Dancing held a State meeting March 7 and and 8 at the Roosevelt Hotel in Jacksonville, Florida.

A business meeting was held on Sunday, the 8th, following a social evening in the Floridian Room on Saturday night, when a program was presented by students of Jacksonville teachers, and to which non-members had been invited.

A fund was started to purchase bonds for the club to be augmented by donations from programs given by students for home town affairs.

Miss Morelle Buchanan was elected Delegate to the 1942 D. M. of A. convention.

● **Club No. 4.** The Dancing Masters of Michigan held its Spring Normal School on March 29 with the following outstanding teachers on the faculty: Fran Scanlon, of Chicago, tap; Berenice Holmes, of Chicago, ballet technique; Theodore J. Smith, of Detroit, Cecchetti technique; and Donald Sawyer, of New York, ballroom.

The Normal School was held in the Elaine Arndt School of the Dance, in Detroit.

● **Club No. 7.** The Dancing Teachers' Club of Boston held a meeting on Sunday, March 15, at the Hotel Bradford in Boston.

The program included a tap dance routined to "Melody in F" by Miss Viola Breiding; two ballet dances for small children were taught by Hazel Boone; and a ballroom version of the samba was presented by Harriet James, all members of the Boston Club.

Among those present was one of the newest members, Annette Casavant of Amesbury, Massachusetts. Miss Casavant, who conducts classes in Amesbury and Newburyport, has been attending the Boston Club's conventions for seven consecutive years.

The Convention Committee, under the experienced chairmanship of Lillafrances Viles, is busy preparing for the 1942 Annual Convention, which is planned for September 8 to 11.

● **Club No. 8.** The Spring Convention of the Western New York State Council of Dancing Masters was held in Rochester on Sunday, March 15.

Dorothy Kaiser of Glendale, Long Island, presented several clever numbers which were enthusiastically received by the members. Barbara Nash, of the Syracuse University, presented techniques in modern work which she described as particularly appealing to young people at this time of emergency, to help them in striving for physical fitness through dancing.

● **Club No. 17.** The Dancing Masters of America, Chapter 17, met at the studio of Leroy Thayer in Washington, D. C., on March 15. The teaching program which followed the business meeting was most successful, being composed of a new ballroom dance "The American Swing" and tango combinations taught by Frances Chalif of New York; Adagio by George Quaintance of Washington; "Analysis of Ballet technique," presented by Marion Venable, also of Washington; Gertrude Eggleston, of Philadelphia, taught a novelty tap routine.

● **Club No. 23.** The Southern Dance Masters Association held its first meeting under the leadership of Miss Marjorie Duckett on Sunday, March 8th, at the Peabody Hotel in Memphis, Tennessee, with a good attendance.

Mr. Robert Oliver, Director of the U.S.O. activities in the Memphis area, gave a very interesting talk on the U.S.O. setup in the community. The Association offered the services of its members in the form of sponsorship of semi-monthly dances for service men at the U.S.O. Club. Party games will substitute for free dance lessons.

March is fiesta time in New Orleans and the Louisiana members are busy entertaining visitors. Peter Villere, Secretary of Club 23, is an active Fiesta Committee member.

Majorie Duckett has been engaged to teach for the Chicago Association this summer.

The Southern Association will meet again on May 10, at which meeting the delegate to the D. M. of A.'s 1942 convention will be appointed.

(*Continued on page* 34)

Catherine Littlefield, American choreographer and ballerina, who will teach at the Normal School this summer in the ballet division.

Via the Grapevine

(*Continued from page* 15)

Freda Flyer, Bettina Dearborn, Arlene Garver, Mary Howard, Betty Leighton and Anne Wilson. The male contingent consists of: Zachary Carlson, Duane Dishion, Edward Hedges, Robert Josias, Erik Kristan and Conrad Linden.

* * *

Exhibitions

You've still got time to see the exhibit at the Museum of the City of New York called *Dancing Through Two Centuries* 1740-1940. The exhibit which was opened on February 11 was prepared in cooperation with Paul Magriel of the Museum of Modern Art Dance Archives and comprised some 700 prints, photographs, playbills, books, costumes and various memorabilia relative to the different phases of the dance as it has been seen in New York City. The display includes rare items from the Museum's own files and from the collections of George Chaffee, Lincoln Kirstein, Allison Delarue and Helmut Ripperger. In addition to photographs, programs, and costumes, an entire section illustrates the work of outstanding modern artists including various dramatic actors who have added dancing to their roles. . . . Of outstanding importance are two small bronzes by Malvina Hoffman, the first person to do Russian dancers in sculpture. They are modeled after Pavlova as *La Peri* and in her role of *L'Orientale.* Other interesting portrait sculpture on display are figures of Nijinsky and Fokine by E. de Rosales and several bisque figures, including one of Fanny Elssler. The exhibit closes May 3.

* * *

Exhibition of Paintings by Angna Enters

On May 9, the Francis Taylor Galleries in Beverly Hills, California, will open an exhibit of paintings and drawings by the dance mime Angna Enters. This is her second exhibition within a year. She is scheduled to appear in San Diego on May 2 and at Stanford U on May 6 by way of a supplementary Spring tour. She will thereafter remain in Hollywood to finish writing her new book *Silly Girl* which Houghton Mifflin Company has contracted for publication late in 1942.

* * *

The American Theatre Wing's Canteen has a floor show on the sidewalk as well as inside. Some of these days you'll go by and find Ray Bolger dancing outside the Canteen door for coins from passersby. Not only does this benefit the Canteen but it also gives West 45th street a new air of *La Vie de Boheme.*

Albertina Vitak, AMERICAN DANCER and DANCE Magazine's critic, and Lillian Moore, Metropolitan Opera ballet soloist will appear in a joint lecture recital in Manchester, N. H., on May 13. The programme is to be called An Introduction to Ballet, and it will be given at the Institute of Arts and Sciences.

La Meri, eclectic dancer, has been invited by Pearl Buck, authoress of *Good Earth* and other best sellers, to appear on the programme of the East and West Association in Boston on April 28, as a representative of India. This is a signal honour to be accorded to a westerner. La Meri will appear assisted by her group at Natya dancers.

* * *

We notice by Argentinita's programme notes that her castagnettes are specially made for her, not, if you please, in Spain, but in Montclair, New Jersey, by the gifted Guido Carrerras, on whose talents there are apparently no priorities.

* * *

Walt Disney and his artists have completed a mascot for the newly formed Parachute Corps of the Free French in the African Congo. It is the dancing hippo from *Fantasia* descending to earth while holding aloft a bright-hued parasol. *Fantasia* is apparently the source of more than one inspiration, as the dancing elephants which appeared in the *Dance of the Hours* sequence have served as George Balanchine's inspiration in the elephant ballet which he produced for the current edition of the Ringling Brothers-Barnum and Bailey circus, now at Madison Square Garden. With the collaboration of Igor Stravinsky who wrote the complementary music in polka style, the pachyderm ensemble, and its burden of a ballerina to each one, was coaxed, persuaded and pushed into fine ballet shape down in Sarasota, Florida before being brought to New York. The elephants do not wear tutus, however, which we feel is a terrible thing after the delights of *Fantasia.* The girls who are borne on their backs, however, do wear them. . . . On opening night at the Circus who else but glamorous Vera Zorina appeared in this incredible ballet, riding astride an elephant as thousands cheered.

* * *

Simon Michelle, a recent emigree from France, appears in her first American solo recital at the Carnegie Chamber Music Hall on April 23 . . . Atty van den Berg dances there on April 22.

* * *

Jack Cole and Argentinita opened with *Keep 'Em Laughing* at the 44th Street Theatre on April 24. Not as a team, of course. Cole is assisted by the Kraft Sisters and Virginia Miller who will also appear with him at the Rainbow Room for a return engagement starting May 13.

* * *

The Tom Rileys are now three. It's a baby boy.

* * *

Anybody starved for some folk dancing and Swedish food? The two pair off nicely at the Castleholm, where every night in the week one folk dance group or another entertains and snares onlookers into joining in. The weekly schedule is as follows: Monday, Polish Folk Dance Circle. Tuesday, Ukrainian Folk Dance Circle. Wednesday, Danish Folk Dance Society of Brooklyn. Thursday, Norwegian Folk Dance Group. Friday, Finnish Folk Dance Group. Saturday, Swedish and Polish Folk Dance Society. Sunday, The Ukrainian Dancers.

* * *

Wilson Williams made his first solo appearance of the season on March 27 at the Studio Theatre in a program consisting of three new dance suites: *Blues Suite II, Man Born of Woman* and *Juke Box Sketches,* and also the following which have been performed previously: *Yet This High Citadel Spiritual Suite,* and *There's Holiday, I Think, In Hell.* Mr. Williams was assisted by two singers.

* * *

The Hartmanns will not tour with *Anything Goes,* in which Paul was to have played Public Enemy No. 13. They are moving into *Keep 'Em Laughing,* instead. . . . The De Marcos will appear in the movie version of *Pal Joey,* according to the latest bulletin.

* * *

Garron and Bennett, ace ballroom team, have made terpsichorean capital out of General MacArthur, and feature a MacArthur Waltz danced to *Going to Town With MacArthur.* Miami liked it pretty well if the papers aren't kidding.

* * *

Karinska, costume designer, held a fete in collaboration with the members of the Ballet Theatre at her salon on March 27-29 for the benefit of Medical Aid to Russia. Karinska gowns were modeled by Baronova and Markova in a fashion show on March 27.

* * *

Theodora Roosevelt, a granddaughter of the late "Teddy" has invaded the ballet. She and her partner Alexander Iolas, who, if you will remember, was a Ballet Theatre soloist, start an engagement at the Copacabana in Rio de Janeiro on April 26, to remain ten weeks. Miss Roosevelt and Iolas will engage in only classical work, and leave the more torrid Sambas, congas, etc. to the Latins.

* * *

Paul Draper is being curtain called daily in *Priorities of* 1942.

* * *

The DANCE OBSERVER in the dual role of impressario and dance publication is impressive. Pleased with its first success in a managerial role, it repeats with the announcement that the joint program of Jane Dudley, Sophie Maslow, William Bales and their groups which had two performances at the Studio Theatre last month, is to have another at the Y.M.H.A. Dance Theatre on May 3.

* * *

Speller, publishers, are soon to put two new dance books on the market: *Ballet Today* by Anatole Chujoy, and *Alexandra Danilova,* a biography by A. E. Twysden.

* * *

Nicholas Magallanes and Beatrice Tompkins of the American Ballet appear in *Music at Work,* a Lincoln Kirstein production, at the Alvin Theatre on May 10. They will dance *Pas de Trois for Piano and Two Dancers* with choreography by George Balanchine and music by Theodore Chanler.

* * *

Carmen Amaya commutes between Boston and Hollywood. Now you see her, now you don't.

(*Continued on page* 33)

Blessed by the U.S.O.

Tale of a happy union between a company of the Page-Stone Dancers and the sailors of our armed forces — across the footlights

by RUTH PAGE

RUTH PAGE, Chicago dancer, one of the first in the ballet field to appear under the auspices of the U.S.O. for soldiers and sailors.

It is a long trek to the big concert room at the end of navy pier and according to Chief Miller, it is easier to keep track of the whole navy than it is to hold together our group of lovely young ballerinas who had come to give a performance for the sailors. Not that our dancers do not have a perfect discipline too, when they don their tutus and get up on their points, but the sudden meeting of sailors, ballerinas, spring and full moon over the lake, seemed to be too much for both sides.

To be admitted to the Chicago Navy Pier is like being suddenly catapulted into another world—a world to me like Mars might be. They gave us buttons to wear but they didn't open any of our luggage. I would have thought that if they go to the movies at all, they should have suspected some of us dancers of being spies. But no questions were asked and we went on.

The pier extends a mile and a half out into the lake and you look back on our city's tall grim buildings with an air of superiority because you feel you are now at last a part of the war effort. You are admitted to the world of men marching, the hustle and bustle of building, and of exciting and mysterious things going on which most of us girls do not understand very well.

It did not seem too auspicious to me after we finally arrived at our destination, when we were told to be very careful of the stage, because just last week an acrobat had fallen through a loose board. Also, when I looked at the tinny old upright piano, which some kind soul had graciously donated, I did not feel that our classical music, even played by our brilliant Ruth Gordon, could make much of an impression. The stage had no backdrop and no front curtain and all of us girls dressed together in a freezing room with dim lights. Also, the performance had to be given in broad daylight, or rather broad twilight, and for all those who do not already suspect it, let me tell you that we dancers are not half so glamorous without floods, spots, and lots of softly shaded gelatins. But one thing that really thrilled my soul (and it is not overstatement) was to have sailors for stagehands.

Well anyway, there we were, all dressed up for 2,000 sailors and we took bravely off, nobly escorted by Mozart, Ravel, Liszt, Schubert, Smetana, and our own Chicago composer, Laura Aborn. Bentley Stone made his first appearance in Punch Drunk, which the boys understood immediately, laughed heartily, applauded vociferously. After that Mr. Stone dared appear in tights (my colored maid always said that just to see Mr. Stone in tights was worth the price of admission to any theatre) and all during our poetic "Du Bist die Ruh" of Schubert, the boys were completely quiet and attentive. I revived for the occasion my oldest and one of my very first "creations," "The Tight Rope Dancer," a saucy little number in which I am very giddy. In this dance I have as my assistant a little Frenchy maid, by name, Marian Moss, and I felt that probably the delighted screams of the sailors were aimed as much at her as at the hardworking little circus performer (being me). We ended up with another revival, Ravel's *Bolero*. The W.P.A. kindly lent us a drummer for the occasion and this helped us to weave our spell.

The sailors are of course all young, and they like the dancers to smile and be gay. A lot of the sailors have never seen a ballet before, so you naturally cannot expect an audience of great subtlety. But what they lack in subtlety they make up in interest, curiosity, warmth, and friendliness. They are happy that you have come to dance for them and so it makes you happy to dance for them, and so in the end everyone is happy.

After the performance we ate. Dancers love to eat and we thought the navy food was fine. Liverwurst, salami, American cheese, wholewheat bread, pie, cake, coffee.

Then Lieut. McMillan asked if we wouldn't do a little "stunt" for them in the officers' bar. Two of our fifteen-year-old girls, Marilyn Haight and Jackie Drije, volunteered, and with their little stomachs quite full (I'm sure) they did such a succession of acrobatic stunts that I, who had always thought we were a company of extremely serious classical dancers, was more than amazed. They flew

(*Continued on page* 38)

INSIDE THE STUDIOS

(*Continued from page* 5)

also directing and staging three dance pageants for Civilian Defense groups in the Madison parochial schools where he has been a staff member since 1916. By way of comment the *Keep 'Em Laughing* production, which incidentally is the same as the Broadway show of that name soon to open, carries a troupe of seventy-five, costs $50,000 and according to Variety is the largest traveling company of this type, in the country.

MINNEAPOLIS, MINN. — The Modern Dance Center will present its spring dance program on May 23 at the Y.W.C.A. It will be designed to demonstrate modern dance on various age levels, and will be directed by Gertrude Lippincott. The program will consist of technique, studies and finished dance compositions performed by children eleven and twelve years old, and upward to the regular performing members. Miss Lippincott was co-chairman of the Educational Modern Dance conference held at the Y.W.C.A. on March 27-29, and on March 26, she was a speaker at the fourth Industrial Institute of the Working Girls' Council, where she spoke on "Culture in War Time—Arts in Arms."

THE SEMINAR held at the Franziska Boas School, which has as its purpose an interchange of observations and ideas on dance among scientific experts, and dancers, held its last meeting of the season on April 13. The speaker was Cora DuBois, anthropologist, and faculty member of Sarah Lawrence College. Her lecture was on Personality Implications in the Dance of the Alor, Netherlands East Indies.

Summer Session at Bennington College

A FULL CURRICULUM in the American dance will be offered this summer at Bennington College, Bennington, Vermont, under the plan developed over the last eight years through the Bennington School of the Dance and the School of Arts. The Bennington Festival, occurring at the end of each session, has launched the best known dance works in the American modern dance repertory. The courses offered this summer are on the techniques of modern dance by Bessie Schoenberg, modern dance by Erick Hawkins, dance composition by Martha Hill and Bessie Schoenberg, pre-classic forms by Louis Horst and assistant, modern forms by Louis Horst and assistant, rhythmic basis of dance, and music accompaniment for the dance by Norman Lloyd, music composition for the dance by Louis Horst, dance and music recreation by Martha Hill and Norman Lloyd, recreational course in modern dance by Miss Lieberthal and American country dancing by Martha Hill. These will be augmented by a series of projects comprising a variety of original dance works to be presented to the community in informal production at the end of the season.

(*Continued on page* 33)

Above, reading from left to right: Rudy Richards, a Jack Stanly protegee will be featured in the coming Ice Show at the Center Theatre, in a specialty tap-skating number; A quintette of "girls" from the all-male college show Keep 'Em Laughing produced by Leo Kehl for the Wisconsin Players; Miss Marion King, talented young pupil of Gladys Bliss of Rochester, N. Y.

Below, reading from left to right: Maria del Carmen, 12 years old and a star pupil of La Sevilla of New York; Jose Stuart-Bertram of Springs-Transvaal, South Africa, who is well known in that country for her unique work; Las Morenitas, a quartette of Latin sparklers in the show at the Samovar in Montreal; and, finally, Iolas, formerly with the Ballet Theatre, poses with Theodora Roosevelt, a grand-daughter of the famous "Teddy" prior to their sailing for an engagement at the Copacabana in Rio de Janeiro.

INSIDE THE STUDIOS

(*Continued from page* 32)

BOSTON, MASS.—Jan Veen and Erika Thimey presented a modern programme of new dances at the Jan Veen Studio Hall on April 10 and 11, in their first gala spring presentation. The second event of the spring season will be the appearance of Kurt and Grace Graff and their company on May 1 and 2.

Mother and Daughter Collaborate On "MacArthur Shift"

A SONG CALLED "MacArthur's Shift" not intended to be a reference to his recent departure from the Philippines, has been written by Mrs. Virginia Simes, an employee of the district office of Springfield, Mass. This song, dedicated to the workers of the Colt Patent Arms Company, has now evolved into a popular fox-trot thanks to the talents of Shirley Simes, her daughter. Miss Simes is a member of the Connecticut Club of the D.M.A. and wishes to be quoted as saying that this dance is a new kind of Lambeth Walk. It may be published in the next issue, and for the sake of the record, we wish to preview a sample verse from the song:

We work all night on the dog watch
We've a job that's gotta be done
On the graveyard shift we will do our bit
Till the war and the peace are won. . . .

Publication of the copyrighted song has been announced in the monthly magazine of the HOD.

A GROUP of visiting students from Skidmore College in town to study teaching methods, observed a class taught by Lawrence Hostetler. The senior class at Skidmore is using Mr. Hostetler's recently published text *Walk Your Way to Better Dancing.* Mr. Hostetler is a former instructor at Columbia and N.Y.U. and is at present a faculty member of the Savage School for Physical Education and teaches also at the New Jersey State Teachers College.

DETROIT, MICH.—Marilyn Lampkin, ballet student of Elaine Arndt recently won the gold trophy for the highest honors in the first national test of the Juvenile Figure Skating Club at Olympia.

ERNEST BELCHER announces an annual summer course, with all new dance material and special daily technique and routine classes in all departments.

Brownbrokers

EVERY SPRING the undergraduates of Brown University and Pembroke College combine their talents in the production of a show called *Brownbrokers.* This year it was a musical called *The Three Bears,* built around the Grimm Brothers fairy tale, and ending on a patriotic note. The performances were April 20 to 23.

THE CHICAGO STUDIOS

by ANN BARZEL

BERENICE HOLMES has organized her pupils into a junior ballet known as the Palette Ballet. She presented them on March 22 in a number of short features, the most charming of which was *The Enchanted Garden.* Other ballets were *Chopiniana, Variations of a Pirouette, Death in Love Waltzes, A Wedding Bouquet, A Frieze in Fragments, Mozartiana,* and *La Tzigane.* All the choreography was by Miss Holmes. The featured dancers were Martha James, Marianne Teall, Edythia Turnell and Shirley Whitney. Nanon Miller and Eileen Locklin showed particular talent.

EDNA LUCILLE BAUM is presenting her pupils in recital at Thorne Hall on June 13.

MARY VANDAS' pupil's recital will be in the Chicago Women's Club Theatre on June 7.

THE EDITH GARRETT studio of dancing of Villa Park, Illinois issues a very interesting mimeographed sheet called *Dancing School News.* Mrs. Garrett will present her pupils in a dance revue at York Community High School on June 15.

ETHEL DALTON, who teaches classes for the Chicago Park Board, presented a program at the Humboldt Park Field House on March 26.

* * *

VIA THE GRAPEVINE

(*Continued from page* 30)

The Diamond Horseshoe will make a home for *Fun To Be Free* some time in June, if this Billy Rose revue ever gets its material ready for rehearsal.

* * *

Felicia Sorel staged the dances for *Johnny Doodle* a patriotic revue based on American folklore which played at the Popular Theatre weekends last month.

* * *

Valeska Gert has opened her own night club down in Greenwich Village. She calls it the Beggar Bar, and does her grotesqueries there nightly except Monday.

* * *

Spring Festival

The Country Dance Society, under the auspices of the physical education department of Hunter College of New York City presented a display of American and English country dances, contra, square, Morris and Sword dances by ensembles from diverse parts of the country, on April 25.

* * *

Ruth St. Denis has appeared in a series of historical dances at the Temple Studio during April. On May 1 she appears in Visualization Dances, including a dramatic interpretation of Richard Strauss' *Salome.*

* * *

With My Red Fires represents the post-seasonal presentation of the Humphrey-Weidman group. This was given on April 24-26 at the Studio Theatre.

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BOOK REVIEWS

by ANN BARZEL

The world may be tottering on the brink of oblivion, but in England they are still publishing books on ballet. A recent trio are:

BALLETOMANE'S SKETCH-BOOK by Kay Ambrose and Arnold Haskell, published by Adam & Charles Black, London.

A THIRD PRIMER OF CLASSICAL BALLET by Cyril Beaumont, Published by Beaumont, London.

REMINISCENCES OF THE RUSSIAN BALLET by Alexandre Benois, published by Putnam, London

Balletomane's Sketch-Book is uniform with those two other picture books of doubtful taste, *Balletomane's Scrap-Book* and *Balletomane's Album*. This newest volume is attractive as it has the benefit of Kay Ambrose's very balletic drawings. Aside from their technical merit, these sketches have great charm. The arched pointed feet she draws, the saucy pinked tutus, the straight turned-out legs, the relaxed dancers in practice tights all speak the language of "balletomaina".

The book also contains many photographs by Anthony, Baron and Chance. And there are some uncredited ones by Maurice Seymour.

The organization of the volume is as loose and illogical as a personal scrapbook. It is divided into sections on Russian Ballet, Exotic Dance (namely pictures of the Indian dancer, Ram Gopal), the Sadler's-Wells Ballet, Make-up, the Anglo-Polish Ballet, Backstage Interlude and Marie Rambert's Ballet Club.

Though obviously published for public sale the book indulges in several private jokes, clear only to Mr. Haskell and a select few. And though it is most clearly intended to appeal to people keenly interested in ballet, the author pauses to present some elementary facts that have already been repeated too often.

In spite of these embarrassing defects there is much to enjoy in Balletomane's Sketch-Book, just because it is about dancing and dancers.

Mr. Beaumont's *Third Primer* is an excellent pamphlet even though it is not truly a primer. It is written in the style perfected by the author through his publication of a number of books on ballet technique. The instructions are necessarily wordy, but they are pared down to essentials and great clarity is achieved. There is no question as to what is meant in any exercise or *enchaînement,* although references such as "second port de bras" or "third arabesque" imply that the reader is acquainted with the other books in the series or with the terminology of the British Imperial Society of Teachers of Dancing.

Besides the presentation of bar work and *enchaînements* there are some valuable bits of advice to the pupil — warnings against faults, hints on style and notes on execution.

An appendix of specially composed "Grade IV" dances by various British dancers and teachers make the book particularly valuable for teachers. The terminology of the notes on the dances is not uniform but they can be figured out, and most of them seem danceable.

The book of *Reminiscences* by Alexandre Benois has been expected for some time. It is another one in the "who did it" series which has been shifting and reshifting credits for the success of the Diaghilev Ballet in western Europe.

Although this is on the whole a modest account, Mr. Benois makes it clear (not without some justification) that he had more to do with the early creations than Nouvel or Haskell or Romola Nijinsky or Diaghilev ever credited him with having.

Most of the book is taken up with the "ah, what happy times those were" or 1890 period of artistic development in St. Petersburg. Again we meet our old friends Valetchka Nouvel, and Dima Filosofov, and Lebushka Bakst and of course Seriozha Diaghilev. Benois attempts to be fair to Diaghilev, but it is very obvious that he resented him. He is condescending in his attitude and grudging in his praise. He reiterates that Diaghilev was a provincial of barbaric taste, not quite polished enough for the Benois-Filosofov-Nouvel circle.

This book has a ballet title, but ballet for the most part is always just around the corner and too seldom comes out for good open discussion. Benois is interested in production and not much in dancing. He has too much affection for the *scène d'action* and seems to think brilliant variations just clutter up and obscure the dramatic meaning of a ballet. The recollections of the early years of the Diaghilev Ballet in Paris do not add much to the already detailed accounts we have of this epochal period. The most interesting and valuable chapters are those about ballets in Russia before 1900. The descriptions of *La Bayadère* and *The Hunchbacked Horse* are very enlightening. There are some very good chapters on the Italian dancer Virginia Zucchi. And for those who have wondered just what was the source or idea of the male dancer's costume in *Les Sylphides* there is the hint of an explanation.

PHYSICAL FITNESS RALLY AT HOTEL NEW YORKER

(*Continued from page* 20)

In addition to these speakers, the assembly produced a lively amount of organizational, theatre and press figures in the dance world, among whom were notably Ted Shawn, Janet Reed, Lew Christensen, Mrs. Lila Viles Wyman, oldest dance teacher in the country and oldest member of the D.M.A., Anatole Chujoy, critic and writer, Mrs. Jessie De Mott Robinson, Louis Chalif, Thomas E. Parson, and Russell Curry, the alert lad who created an amusing diversion by coaxing the audience to its feet half-way through the proceedings on the basis that by stretching one's legs one was doing service to the ideals of physical fitness, an opinion in which hundreds concurred with evident glee.

Among the other ideas advanced here was Mr. Stanly's that the profession set up a canteen modeled after the one established by the Theatre Wing which is doing epic work in war service. The idea is on the agenda for further discussion.

Before the general discussion between the panel and the floor began, a newsreel was shown of the Fox Movietone pictures of President Roosevelt's fireside chat on the occasion of George Washington's birthday this year, which was followed by a newsreel showing a demonstration of group exercises taken in Gage Park Recreation Center, Chicago.

It may be said without overstatement that the meeting did not really begin until the free for all discussion between panel and floor began; until the newsreel and prepared addresses were concluded. The excitement apparent in the mass attitude, the eagerness to drive constructively at a worthy end, the curiosity about facts, the striving for a resolution which will unite the work of the profession with the needs of a nation at war; these and other symptoms were the mark of a mass audience which is ahead of the times and representative of a field which can really contribute towards an invincible America, were it given its chance to do so.

The forceful concluding speech of Anna M. Greene brought to an end the proceedings

(*Please turn to page* 40)

* * *

D.M.A. BULLETIN

(*Continued from page* 29)

Personals

Despite a badly injured ankle, Louise Burns of Toronto, Canada, has managed to carry on her teaching as well as entertaining for the troops and war charities. She writes "We did one program that stands out in all our minds as the most enjoyable of this season. A four night concert with Gracie Fields, for the Navy League. Twenty-eight of my girls took part besides my miniature Ballroom Team and a six-year old pupil. Twelve of my girls toured Ontario for a month with the Victory Loan Campaign show 'Sing Out The News'." . . . Edna Passapae's mother celebrated her 80th

(*Continued on page* 37)

Baile los Viejitos

by MARILUZ CARMONA

The following material was supplied by special permission of Mariluz Carmona, Mexican dancer who has been teaching at the Panzer College of Physical Education and Hygiene. She is now on a research trip to her native Mexico, and sent this to us along with descriptive sketches and typical music which is here reproduced only in part.

This unique Indian dance from the State of Michoacan is a group dance for men; it can be done by women, of course, as has been demonstrated by Argentipita and Pilar Lopez in a recent concert, where this dance was one of the best items presented.

In its native place it is usually danced by the young and strong, wearing masks. The dance requires great endurance, as it usually goes on for several days. The masks resemble old men's faces, and the general character of the dance and costumes are meant to amuse.

The patterns of the dance vary according to the artistry of the leader. The leader carries a *jarana,* a sort of small guitar, and two or three gourds attached to his waist to help him keep the rhythm. The costume is as colourful as it is amusing.

A rectangular embroidered coat-like piece is worn over the usual white blouse and trousers; tied at the neck, is a bright coloured handkerchief which matches a wide sash. The hats woven of fine palm have very wide brims and are adorned with ribbons of many colours, bright reds, emerald greens, which cross and re-cross the crown and hang a few inches over the edge of the brim. Under the hat there is a wig made of *Ixtle* (a white fibrous material) that hangs in long strands at the sides of the face.

(*Continued on page* 36)

"The Samba Circle"

by JACK DAYTON

These basic Samba steps were arranged in a routine form for the sole purpose of holding the interest of the class long enough for them to establish the rhythm and character of ballroom Samba. However it went further than that inasmuch as the pupils enjoyed doing it so much that they adopted it as a fun dance and insist upon doing it at every class meeting.

In explaining the basic Samba step to my pupils I describe it as a step in any direction, followed by two steps in place. The rhythm is quick-quick-slow. The music is written in 2/4 time. The dance is latin in temperment and character since it is imported from Brazil. The foot work is soft and bouncy all steps taken on the ball of the foot with the knees slightly flexed at all times. Body action is a circular swaying motion of the shoulders. There are many Samba, records available and more orchestrations are being written all the time. Suggested for this routine is Decca recording No. 23132 B, Bambu-Bambu by Carmen Miranda.

The dancers stand in a circle facing into the center, alternating man, woman etc. All raise arms to the side, elbows bent, holding hands with the person on either side, keep forearms in contact as much as possible. Use this position all through the routine except where it states otherwise.

Step One — All use same foot.

1st Mea. 1 Step L to L .....) All sway to L
and 2 Ball-change R-L in place)
2nd Mea. 1 Step R to R.....) All sway to R
and 2 Ball-change L-R in place)

3rd, 4th, 5th, 6th, 7th, 8th, Meas. Repeat above 3 more times.

Step Two — All use same foot.

1st Mea. 1 Step L Fwd. .....) All sway Fwd to L
and 2 Ball-change R-L in place)
2nd Mea. 1 Step R back.....) All sway back to R
and 2 Ball-change L-R in place)

3rd, 4th, 5th, 6th, 7th, 8th, Meas. Repeat above 3 more times.

Step Three — All use same foot.

1st Mea. 1 Step L to L .....) All sway to L
and 2 Ball-change R-L in place)
2nd Mea. 1 Step R to R.....) All sway to R
and 2 Ball-change L-R in place)
3rd Mea. 1 Step L to L .....) All sway to L
and 2 Ball-change R-L to L ...)
4th Mea. and 1 Ball-change R-L to L ...)
and 2 Ball-change R-L to L ...)

5th, 6th, 7th, 8th Meas. Reverse all above.

Step Four — All use same foot.

1st Mea. 1 Step L Fwd.....) All sway Fwd to L
and 2 Ball-change R-L in place)
2nd Mea. 1 Step R back.....) All sway back to R
and 2 Ball-change L-R in place)
3rd Mea. 1 Step L Fwd.....)
and 2 Ball-change R-L Fwd....) All sway Fwd. to L
4th Mea. and 1 Ball-change R-L Fwd....)
and 2 Ball-change R-L Fwd....)

5th, 6th, 7th, 8th, Meas. Reverse all above starting back on the R foot.

Step Five — All use same foot.

1st Mea. 1 Step L to L .....) All sway to L
and 2 Ball-change R-L in place)
2nd Mea. 1 Step R crossed front of L) All sway to R
and 2 Ball-change L-R, with the L crossed back of the R

3rd, 4th, 5th, 6th, Meas. Repeat above 2 more times.

The entire routine may be repeated from here if you wish.

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SCORING THE DANCE

(*Continued from page* 13)

is something that the dancer everywhere will be glad to learn, the dancer who is acquisitive and eager, and who truly loves the dance well enough to wish it to live forever.

DANCE EVENTS

(*Continued from page* 17)

should be made of the flutist Charles Ehrnsberg and the handsome boy drummer, Devikrishna.

It was an ambitious evening on the part of Bhupesh and Sushilla, and to the audience, it was provoking and fulfilling.

J. H.

BAILE LOS VIEJITOS

(*Continued from page* 35)

The mask is made of clay and wears a simpering fixed smile. The handles of the canes are elaborately carved and the heels, wide and high, are worn on the brown shoes to accent the stamping.

Los Viejitos is done in every small village in Michoacan. Occasionally groups of dancers travel to neighbouring states, following the fairs, and circuses, and you may find Los Viejitos wherever there is cause for some celebration.

Figure 1—Enter from right with slow walking step, count 16 to center of platform (or stage) and face partner on last count.

Figure 2—Raise right foot backward; bring down first toward left and then right; alternate four times; finish with old men turn. Repeat figure with left foot and face partner on last count.

Figure 3—Clog 5 counts moving over left foot; mark other five with canes; repeat moving back and finish facing front.

Figure 4—Turn head to left side, then to right side and gesture with shoulders.

Figure 5—Jump forward with both feet; bring right foot out and back; repeat with left foot. This is done five times.

Figure 6—With left foot begin *Huapango* step; alternate three times; finish with three slow stamps; repeat figure three times; on last step take backward slide in place of stamps.

Figure 7—With slow old men step, leaning forward as low as possible, divide in two groups, one right and other left; join at center; one group forms small circle facing outward; next group forms outer circle facing center group.

Figure 8—Dance toward partner and back. Undo circles in single file.

Figure 9—Lift cane with both hands; put down heavily; place hand over hip and exit with tired, slow step.

CALIFORNIA NOTES

(*Continued from page* 25)

Dolores has a placid personality with a very charming smile, and a careful and very good technique. Her work is unexciting, but she makes a pleasant impression by being completely natural and not striving for effect.

Anita is a pretty girl and a good dancer. She has stage presence and projection which all the others lack, and she has a well-controlled technique with sufficient freedom and abandon to add interest to her numbers.

Francisco Palafox, of the Trio Huichol, appeared in authentic traditional Mexican dances. He has an interesting manner, and his technique is somewhat different than usually seen in these native forms; apparently a blending of the classic and traditional.

Francisco Avellan was an excellent accompanist, and contributed two piano solos.

Mr. Cansino always presents a well-planned, satisfying concert. His encores were well handled, being clever and not too long, but on such a long program there should not have been so many encores granted, even though the audience was enthusiastic and appreciative.

* * *

Peggy Ryan, dancer who made such a hit in "Meet the People" is engaged to marry Ray Hirsch of the U. S. Marines. Before he joined the Marines, Mr. Hirsch was national "jitterbug" champion.

* * *

Veloz and Yolanda who have been giving concerts for various war benefits, will give their only Los Angeles concert at the Philharmonic Auditorium on May 2.

* * *

A colorful dance recital was presented at Barker Brothers' Auditorium on April 4, by the Richards-Martin Dance Studios.

Lenoir Richards Martin teaches dancing in Anaheim, and her Mother, Anna L. Richards in Wilmington. They joined forces to give a program presenting their students in fifty numbers, that ran the gamut from small-children in an interpretive ballet, to near-professional presentation of ballet and tap dances by older girls.

* * *

On March 19, the Ernest Belcher Concert Dancers appeared in a program for the National Junior Town Hall Foundation, Inc., at the Huntington School in San Marino.

Mr. Belcher prepared a talk on the "Art of the Dance" which was read by Mrs. Helen A. Triplett, President of this organization which is sponsored as a movement to encourage cultural advantages for children.

The various phases of dance history as represented by the talk were illustrated by the dancers.

* * *

Eddie Parr, known as the "caller with the Silver Voice" has joined the faculty of the Charisse School to conduct Wednesday evenings of Square Dances, and other old favorites.

Johnny Boyle of this studio has recently completed fourteen weeks of coaching Jimmy Cagney and his sister Jeanne in the Life of George M. Cohan for Warner Brothers, and the studio tendered him a "home-coming" party on March 22.

(*Continued on page* 39)

A Gallery of American Dancers

(*Continued from page* 10)

exception of those who were already familiar with her wit and charm, relaxed into a somewhat campfire mood, as the gestures of those eloquent hands and the drolleries which slipped off her mercurial tongue took effect. In *Gauba's Journey,* a comic tale of Hindu folklore, she played the *Celestial* Elephant, a beast of whose qualities we cannot sing loud enough and whom we should ourselves sometimes like to meet in some enchanted garden to bear us away to Paradise. In the following, the five aspects of the goddess, *Deva Murti,* she was in turn: Tranquility, Exaltation, Knowledge Incarnated, Evil turned loose upon the world and Life itself, embattled. Dull? Stiff? Not on your Hindu divinity's life!

Kentucky, which to a damyankee's meagre knowledge, has always seemed to be full of nothing but blue grass, horses, Kentucky colonels and mint juleps, lays claim to La Meri. Unlike the blue grass, horses, etc. which don't travel well, she always has. Her luggage labels, if collected from the time she was three years old when she started traveling, could probably paper the six continents, provided, of course, you care to paper them. That is immaterial. The fact remains she has penetrated into spots so remote that even the newsreel cameras are strangers to them. We can see her returning to a place like the Sandwich Islands or to a tribe in the middle of the Gobi desert (hypothetical) where the natives upon seeing her will clamour: "Ha! Comes now our friend from beyond the setting (or rising) sun, La Meri!" She has in an incredibly full lifetime hunted the elusive lutria in South America, pursued the processions of holy pilgrims down the roads of India, consorted with bears in Australia, fed and scratched behind the ears of the sacred monkeys of Java, ridden to the horses with the wild Berber horsemen of North Africa, broken bread with the calé gypsies in Andalucia, fished from the tiny fishing smacks of the native fishermen of the Azores, learned to speak a startling number of living languages, some dead ones, and God knows how many dialects, studied with native teachers from Tierra del Fuego to Vladivostok, danced for crowned heads, white, yellow and black, written a profound and beautiful book called the *Gesture Language of the Hindu Dance,* which sells for a price which could support a family of Maoris for two hundred years, if they were willing to live that long, and delved long and deep into the lore and customs of the peoples of every habitable, and some inhabitable countries in the world. Oh, did we mention that she is descended from William Meriwether, whom (good) King George III sent as governor to rule the colony of Virginia preceding the American Revolution? Yes. If La Meri has not ridden astride the dolphin over the foamy wave, or learned to fly with feathers attached to her shoulders, or ignored marine life in the Antartic, you may be positive that it is only because these things could not possibly advance her phenomenal knowledge of ethnologic dance, and only for that reason.

Did she wow them in Java, for instance, because she could do to a turn a schottische, a farruca, a fado, a gopak, an American country dance? Woe is them, the Javanese do not reck of these things. But the Slendang they do know, and it was for her interpretation of this that they acclaimed her in the fashion of the Javanese.

Were the Hindu savants and bourgeois and peasantry which saw her dance impressed because she can releve on the point of a pink satin toe slipper? Indeed not. It was because she so honestly and accurately reproduced the dance of an ancient people and culture which they understood. Are you surprised to hear that in Calcutta one scribe passionately declared her to be a living reincarnation of the Goddess Lakshmi? If that doesn't give you an idea, nothing will. Curious, but agreeable, that one of the greatest living interpreters of the dance art of India should come out of the West, rather than the Orient.

Like that other American figure in the dance, the deathless Isadora Duncan, La Meri has traveled her shining road, and in her sane and eminently witty fashion, unlike the stormy one of Isadora, has also left her unique mark upon the annals of American dance lore.

By the way, don't you want to know how she came to be called La Meri? Well, children, it's this way. When she studied in Spain, her teachers and friends, in their blunt Spanish manner, unable to deal with the barbaric Anglo-Saxon sound of her name, found a pleasant way out of their difficulties by transforming it, thus: *La* Russell *Meri*wether Hughes. *La Meri*wether. *La Meri.* Get it?

* * *

D.M.A. BULLETIN

(*Continued from page* 34)

birthday last month with a most successful party. . . . Chapter 17 has a new member by name of Gertrude Eggleston. . . . Bert Bertram of Georgia takes part in a Citizen's defense radio program each week as well as being Entertainment Officer at the new camp near Augusta. . . . Russell Curry, Boston Club member, presents an excellent lecture demonstration on dance which is most interesting . . . his mother, Mrs. Grace Curry, is his partner. . . . The Three Arts Studio of Portland, Maine, of which our member Helene Jackson, is a director, recently published another issue of The Newsette. . . . William Detwiler of Columbus, Ohio, has acquired the studio formerly belonging to Oscar Conrad who has entered another type of business. . . . Gus Weber spent the Easter weekend in Washington, D. C. with the Leroy Thayers. . . . Mildred Lauger of Florida Chapter 2 recently injured her hand in a train door. . . . Hazel Nuss' daughter has completely recovered from her serious illness.

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(*Continued from page* 31)

through the air with flipflops and butterflies and stood on each other's shoulders and were utterly beguiling—and all improvised and unrehearsed. Our second pianist, Madeline Dahlman, played infectious music with such a light spirit that she was asked to stay and play some more after the dancers were winded. It all ended by one of the officers obliging with a song, and on the dock, we watched a Brooklyn gob jitterbugging. Then we went home in army station wagons.

These boys are doing so much for us. They are learning a lot too, but some of them (particularly those Southerners who find the Navy Pier extremely cold) are homesick, and I hope that there is more that all of us can do for them.

DANCE DRAMA IN THE MID-PACIFIC

(*Continued from page* 19)

rigid rules of abstinence and purification. The eating of sugar cane was forbidden. Students were taught always to smile. No one was allowed to think or speak evil to experience anger or any base passions. No students ever embarked on a dance career without first praying to Laka, the patron goddess of the dance. This was in the hope of winning grace in every movement of the body.

From Kuluwaimaka and Mary Padigan, former court chanter for Queen Liliuokalani, Huapala learned the meanings of and recorded many old Hawaiian chants. Helen Beamer, Akoni Mika and Kanahele and others schooled her in the technical form patterns of the hula. Mary Pukui drilled her in the customs, habits and folklore of the Hawaiian. She was much surprised to learn that not the grass skirt but the tapa was the original dance costume.

When her teachers considered her ready, she was invited to participate in a programme of ancient hulas in the same Queen Emma Home where she had first witnessed them, and also to dance before Princess Kalanianaole and the Princess Kawananakoa of Hawaii.

The same spirit of joy and gentleness which characterizes the Hawaiian people is evidenced in their music and dance, and it is inevitable that wherever the true hula has been shown it has awakened interest and admiration. Isn't there a moral somewhere in this? Cannot we learn something from these ancient Hawaiian scholars who by refraining from evil thinking allowed the spirit of aloha to take possession of them?

Even as in Hindu Natya, history and romance are recorded in the dance, so in the islands events of interest to its peoples are recorded even today. Few are probably aware that the visit of President Roosevelt to Hawaii was made the subject of a hula, showing his departure from our shores, his voyage by water, his arrival on the island. Imagine for a moment the effect of the events of December 7, 1941, upon these people. Yes, generations unborn will witness in traditional hula the treacherous assault, the perfidy of the enemy, the courage of the defenders of Hawaii, the suffering and the toll taken; all these will live as long as an islander survives to dance hula.

GRADUATING INTO BROADWAY

(*Continued from page* 12)

impossible.

So the next best thing is to send out a call to Chorus Equity and run an ad in the New York papers. The call tells when and where to appear at the audition.

Now comes the audition. You arrived at the theatre with your best dance costume under your arm and are greeted by nothing but cold stares from hundreds—actually hundreds—of girls.

The girls are herded across the stage in groups of fifty at a time. The director chooses or doesn't choose the best from each group until he has about fifty girls. Then the weeding out starts all over again, and the twenty or thirty best are chosen.

Only then do you get to show your ability, as a dancer. But even then you don't get to do a routine. No, just some steps that the director calls off like arabesque, glissade, tour jete. In this one combination the director can see your line, extension, grace, movement, poise and elevation. The tap steps are also basic movements to show whether you have had three or three hundred lessons.

If you pass all of this, you are in the show.

Now comes the problem of other girls who are too short or too tall for the chorus. That can be either good or bad. It depends on you, Miss Dancer. You have to do specialtics.

In Florenze Zeigfeld's time, he had two choruses in each show, the show girls and the short girls. He used the show girls to pose and the short girls to dance.

But now tastes have changed. According to Mr. Alton audiences like only medium sized girls. And that's what they get.

So now there is no outlet for tall or short girls except as specialty dancers. It's good, though, because it gives you solo parts, more real stage experience, more of a chance to become a star and more pay at the beginning.

The bad part is getting a start, but it depends more on ability than on "breaks." If you have the ability and the training, good looks and a nice figure, a flair for comedy or some out-of-the-ordinary specialty, the place is there, waiting for you.

This article was originally intended to be about Bob Alton, but the information he gave was of such importance to every dancer that it had to be presented this way.

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(*Continued from Page* 38)

he is one of the leading dance directors that America has produced. Every dancer that has worked for him has the highest regard for him as a director. And if you need further proof of his success and ability, just go and see any Broadway play or movie that boasts the name, "Bob Alton, Dance Director."

California Notes

(*Continued from Page* 36)

Jose Limon and his bride Pauline Lawrence, long associated with Doris Humphrey, are living in San Francisco, where he is dancing with May O'Donnell. They recently appeared in concert at San Jose College.

* * *

Katherine Dunham is devoting all of her time at the present to directing dances for a picture at Universal studios.

* * *

Danny Dare, dance director has recently joined the army.

* * *

David Lichine is giving special classes at the Charisse Studios.

* * *

Dancers from the Folk Dance Department of the University of California at Los Angeles are appearing on the program at the University of Southern California for Pan American Day.

* * *

Carmalita Maracci made her only Los Angeles concert appearance at the Philharmonic Auditorium on April 15.

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Chapter 7 . . . . EXCELSIOR

Editor's Note: The following is by way of being a commentary on a meeting of the members of the panel who appeared at the mass meeting at the Hotel New Yorker on April 19.

The portent of big things was in the air. When it started the atmosphere was electric. It was an informal meeting of a number of people in the dance profession; dancers, teachers, writers, from almost every field and category of dance. The Goddess of Terpsichore must have smiled at the assemblage, knowing her children.

The nature of the dance artist, whether he be teacher or dancer is such, that of necessity he must believe; with conviction, firmly, yes fanatically, that his art form, his interpretation, his tenets are the only true and right expressions or teachings of the dance art. This is good. This is as it should be. Sometimes their lay fellows in the outside world cannot understand their almost fanatical, wide divergence of opinions and beliefs, yet the knowing realize that this makes for better, fuller expression and that this independence and nonconformism works for the evolution of the truest and the best in dance.

Yet here, gathered, were these people, divergent in belief, drawn together by a common purpose. It was the nucleus of those who were interested in the meeting to be held Sunday, April 19th, at the New Yorker Hotel for the purpose of seeing what could be done in the direction of having the dancing fraternity contribute to the war effort. That New Yorker meeting is by now history.

While this writer viewed that assemblage at first with some trepidation, knowing the potential dynamite that was there it was evident as time passed, that all else was forgotten but the business in hand and that all had met together to give impetus to the accomplishment to their great common purpose. For they all knew that with the bad publicity that the dance teacher had had, unjust tho it was; with the war, and the knowledge that because of it the dance teacher might be classed among the most unessential of the non-essential groups, that something had to be done, lest dancing receive a set back from which it might never recover. They knew that the dance teacher must gain a stature in the eyes of the American people and that that could best be accomplished by having the profession make a valid contribution to the nation's physical fitness program which is so vital to the home front.

A meeting of minds was had. Each volunteered fully, unreservedly to make his contribution and to do whatever he could to advance the cause. Here was evidence that all of the dance fraternity, of all classes, could join together for the common interest, foreshadowing that a newer, brighter, day might be dawning for Terpsichore with all of the profession united for a common purpose; to live together, to work together, to grow together; facing new horizons, in prosperity, in amity, in progress, in harmony, and in peace.

PHYSICAL FITNESS RALLY . . .

(*Continued from page* 34)

with the resolution that a temporary emergency committee for the duration be set up to work out in detail a definite plan on the mechanics of adjusting the dance teacher's work to the needs of the National Physical Fitness program, and to establish what type of work is best suited to this program.

To anybody with eyes to see, this assembly was a concrete proof of the growing unity in the profession, a happy and timely answer to the challenge of the times. It becomes more apparent that the war, instead of pushing dance into the background, is going to serve the purpose of showing the world the merit and strength in dance.

At the moment of going to press, the work of this body and the committee which it set up to work on emergency measure, is not completed. What it is doing and will do will be found recorded in the pages of the DANCE Magazine in subsequent issues.

The entire profession will want to follow the developments of this program in our next issue which will give you further details as they are worked out by the committee.

Note: The Chairman was unaminously selected as Anna M. Greene; President, D.M.A. with co-chairmen Mrs. Kenneth Appleton Ives and Mr. Walter Terry; also it was adopted that one member of the A.A.D. be included in the committee to represent the merchants serving the industry.

The names proposed representing the entire field of dance are as follows: — Ted Shawn, Ruth St. Denis, Mrs. Evelyn Hubbell, Leroy Thayer, Louis Chalif, Mme. Sonia Serova, Jack Stanly, Tom Parsons, Steffi Nossen, Sarah Mildred Strauss, Constantine Kobeloff, Ivan Tarosoff, Jack Dayton, Rosetta O'Neil, Charles Weidman, Doris Humphrey, Martha Graham, Hanya Holm, Tamiris, Jessie De Mott Robinson, Olga Ley, Helen Van Naso, Herbert Lee, Jack King, Myron Ryder, Oscar Duryea, Russell Curry, A. J. Weber, Albert Butler, Adolph Blome, Florence Doughty, Mme. Hilda Butsova.

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December 1937	Fox Trot	Thomas A. Riley
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January 1938	Fouette Picture Series (4)	Vera Zorina
	Tango	Thomas A. Riley
February 1938	Dance Notation	Rudolf von Laban
	La Conga	Thomas A. Riley
	Modern Pierrette	Billy Newsome
March 1938	Fox Trot	Thomas A. Riley
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April 1938	Fundamentals of the Classic Dance (Battements, Jetes.)	A. Vaganova
	Chuck-a-Boom (Created by Eleanor Powell)	Thomas A. Riley
May 1938	Waltz	Thomas A. Riley
	Pony Boy	Mari Tamsun Houser
June 1938	Mexican Waltz	Thomas A. Riley
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July 1938	Tango (turn)	Thomas A. Riley
	Fundamentals of the Classic Dance (Battements, cont.)	A. Vaganova
August 1938	Modern Dance Lexicon	Paul Love
	Slow Waltz	Thomas A. Riley
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September 1938	Modern Dance Lexicon	Paul Love
	The Sky Walk	Thomas A. Riley
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